

THE SKELETON

CLARKE IRVINE EDITOR

1919-1920





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Goldwyn Production News Week by Week

Studio Skeleton

Vol. I

CULVER CITY, CALIFORNIA, JUNE 21, 1919

No. 1

LISTEN TO THIS!

WHEN i came out here last week to get this studio organ affair on its all fours mister lehr was kind enough to say go ahead and get the thing up in nice style then mister lusk said the place is yours go to it so i went as i know it is hard to get anyone to give stories i asked mister cohn if we could get a mail box for notes he said go to the prop room and when i got there dan fish said they had only two and one was going out to walls or somewhere to be in the scene with will rogers and the other tin one was the only thing on hand so i went back to mister cohn and he was out so i sat down and wondered how in blazes i would get up some news or dirt for this sheet but ill get a mail box if i have to go down and strip the postoffice of a green one if this issue does not suit you it is not my fault because i asked nearly every person on the lot and mister litson even told me he did not know a thing when i asked him for some intimate stuff tom miranda likewise buffaloed down and said nothing thrilling ever happened in his life so what tell after awhile when I was eating my combination salad i asked fitzgerald to tell me some of the studio scandal and he looked me over and then said he wanted to keep open as business was pretty good harry beaumont took corned beef and cabbage and between each parry he said he knew nothing but moving news as he had just gotten out to beverly hills and was acting as personal prop man for his wif barbers set was all lit up with

cooper hewitt juice and when he introduced me to miss frederick i thought here son is where we fill the album but she too was slow to empty the memory so i asked her for something to go in the studio organ she sais she did not know of a single note but she did know that barker could make some fine K T or something or other but it must be good whatever it is that doc scherry the prop magnate was taken to the hospital to have his heart valves reground.



Will Rogers tries to dodge his enemy, the still camera, but he is amused at the antics of Clarence Bull, the Studio Skeleton's lens general.

CIRCUS DAY

Yesterday was like the good old times when the big tents came to town.

Frank Lloyd was atop a pinto, here and there, out on the big street scene, directing 1500 extras in the new Farrar production.

Did you see Hugo Ballin riding a young cayuse? Likewise Mason L. Litson was getting another view on productions, and several other esteemed heads of departments were viewing the activities from portable vantage points.

And that barrage of cameras! Mr. Scholtz must have been busy last night in his little dark room.

That palace photographs like the proverbial "million dollars," too, and when this picture is seen, won't there be some "ahs" and "hohs"?

If the editors of The Studio Skeleton are not on hand this afternoon, you will know that they have slunk away to the sad sea waves or some retreat where they will be far from the madding crowd — 'twas some job!!



— THIS IS A GOLDWYN YEAR —



The Studio Skeleton

A weekly organ of, by and for the Goldwyn studio personnel.
Released each Saturday.
Contributions expected from everyone.

Editors

CLARKE IRVINE NORBERT LUSK

Associate Editors

J. G. HAWKS LOUIS SHERWIN
THOMPSON BUCHANAN

SERIOUS SPOTLIGHTS

LAUNCHING a studio newspaper is a lot easier to contemplate from a pillow-edged typing chair or to talk about while looking over a sample copy on a glass-top desk.

When once the thing gets noised about, and studio folk find their names in it, they will sit and reflect the day's events and perhaps scatter some graphite on a piece of paper, and send it in.

Every factory, store, and organization that publishes a house organ, as they call them, has a corps of gumshoe experts to wring the scandal from the inhabitants. We have so far used only one page of copy paper and our regular leather-soled shoes.

We want to make this little bit of printing interesting to you. If you all do not aid us, we are going to have to resort to stern methods. This is not a threat, nor is it a promise, but DO jot down the little things that seem amusing or surprising and drop them in the box at the cafe.

* * *

EVERY man has only one life to shoot. Remember that it is just what we think and just what we do that makes us really what we are. Every man on this lot is trying to get ahead. The fellow who thinks of forging on will act as if he were doing it, and sure enough, he will find that he is actually going ahead, speedily, too. The man with this sort of thought is the chap that the men higher up are looking for every minute. Too many individuals seem to think that they are being kept down, and this is why so many do not climb up as they should. Think it, do it, be it.

* * *

WHAT THEIR MAIDS REALLY THINK

Elise Ferrere:

"Miss Frederick is SO wonderful!"

Helen Smith:

"Miss Normand is SO wonderful."

Sylvia Blein:

"Miss Farrar is SO wonderful!"

Frida Jacobsen:

"Miss Kennedy is SO wonderful!"

LEAVE YOUR TALES
FOR THE STUDIO SKELETON IN THE MAIL BOX
IN CAFE. DO IT, TOO!

LAST SUNDAY

WELL, folks, here we are!

The Skeleton is going to do its best to make you happy. If you help it, it can help you.

When you hear of a party on Sunday, or a picnic, or a game, or anything in the hobby, diversion, pastime, or recreation line, let us in on it so we can tell the rest.

For instance, if John Bowers engages Carlyle Moore in a friendly little game of leap-frog, or any of those strenuous athletic contests, just drop a note into The Skeleton's mail box in the commissary, and it will be printed, keeping your name in the dark recesses of the editorial tomb.

Or, if you will tell your own hobbies, pastimes, or diversions, they will be printed also.

Seriously, it is known that Clarence Badger spends each Sunday at home planting trees and shrubs around that new house on the hill. A visitor said it was too Alpy for him, as he would have to hang on with one hand while he spaded with the other. Badger has a wonderful view.



How's this for an action still of *Mischiefous Mabel*? Yep, she has to do a lot of comical things in "Upstairs" for "Paw" Schertzinger, and they get on famously. The only scrap is the one in the picture.

NEWS IN SUB-TITLES

Cliff Robertson enjoys himself at Badger party, amusing guests by doing a stop-action down hill. Result: Wife had to sew his trousers.

* * *

Pauline Frederick buys motor-cop bait for tantalizing use between home and studio. Oh, joy! it's a Mercer speedster.

* * *

Mabel Normand rises far above Jess Willard in pugilistic world; stages big battle hanging to chandelier in "Upstairs."

Frank Lloyd starts a Russian school on Farrar set. Will teach slaves to refrain from laughing when Percy turns the crank.

* * *

A skeleton is unearthed at Goldwyn. It has a good voice which commands respect and awe. (More later.)

* * *

Her presence being missed from studio, it is discovered that Helene Chadwick is sick in bed.

* * *

Later—Miss Chadwick will not die.



— KEEP OFF THE GRASS! —



WHY AND OTHERWISE

IT is not the sole purpose of this paper to create smiles and cause pains in the region of the ribs, but it is desired to bring you closer to one another and to promote friendship and co-operation. Let's see what we can do.

If a man puts over a good idea, or a new stunt, or a shorter cut to do something better, easier, or in less time, we want to tell his fellow workers about it. Time savers, waste eliminators, and necessary cost reducers should receive attention. Remember this paper is for the ENTIRE STUDIO PERSONNEL, and no one is too big not to read it; neither is a single man too small to be mentioned in it. Goldwyn Pictures are made by Goldwyn people; remember this, from the very bottom of the ladder to the topmost rung. The fellow who is loping along at the end of the line today may be your boss tomorrow. Help yourself, then help your neighbor. Smile and do your best, and yours will be success.



"He loves me, he loves me not . . ." But why need his "Cherie" go on? Every daisy in the field smiles the answer. And The Studio Skeleton knows he does.

WHAT IT MIGHT HAVE BEEN

Here are a few of the names suggested by studio people for this paper: In Our Set, Downstage, Listening In, The Slapstick, Shooting Stars, The Megaphone, The Alibi, New Dirt, The Five O'Clock Tease, The Pre-View, The Re-Winder, The Three-Sheet, Nutshell News, Ad Lib, The Afterthought, The Hue and Cry, and a hundred others just as good.

* * *

Victor Schertzinger writes song while waiting for set to be finished. It has a wallop in every measure.

INTRODUCING OUR OWN ANSWER MAN

ART STUDENT — Hugo Ballin does not paint the big signs advertising Goldwyn Pictures. The gentleman in overalls you saw as you passed in your motor was not our distinguished art director. At that moment he was probably at the Studio designing 57 varieties of libraries for Pauline Frederick.

ANXIOUS—No, we have no record of the appearance of Mabel Normand as Lady Macbeth, but she is

said to be contemplating Ophelia.

PETUNIA—Investigation proves that Cedric Gibbons did not derive his Christian name from the S. S. Cedric of the White Star Line, but from Little Lord Fauntleroy.

RAVING ROSE—Mason N. Litton, according to The Studio Skeleton's archives, was once a member of The Bostonians, a famous light opera company.

DAY DREAMS—Yes, Lou Tellegen is married.

HONEY—Thanks for your confidence in the truth of our answers. Reginald Barker, as you guessed, enjoys directing under the supervision of somebody else, preferably an author visiting a studio for the first time.

LOVESICK—Louis Sherwin is not only a brilliant writer but an experienced entertainer.

BROKEN BLOSSOM — If Tom Moore has ignored your twelve requests for a photograph, by all means write again and enclose another quarter. There is sure to be luck in the thirteenth.

ANGELENO—How did you guess it? Clarence G. Badger is proud to be a Californian because, says he, it is the only place where the sun shines.

J. B. CORN—It is true that Frank Lloyd prefers five stars to only three.

SOB SISTER—Of course Mabel Normand and Victor Schertzinger are not related. "Paw" and "Maw" are only nicknames.

EXTRA MAN—We understand that the only way you can see stills of the Goldwyn Picture in which you think you appear is to pay an admission fee of One Dollar to the Publicity Department. This goes to the Home for Exasperated Publicity Men at Patton.

IF YOU HAVE ANY UNUSUAL SNAPSHOTS OF ANYBODY, BRING THEM IN FOR PUBLICATION.



— HELP SOMEBODY EVERY DAY —



STATIC

TUESDAY nighters at Doyle's abattoir would have had a chance to glutonize Wednesday on the Farrar set when the diva and Madame from Paris mixed it for the new photodrama. Frank Lloyd nearly had heart failure, for each moment he thought Miss Farrar was going to be kilt. (Note: Not a pun; just simplified spelling.)

* * *

CLARENCE BADGER has the only hoodoo car in the Goldwyn garage. His Winton has developed the talent of running absolutely without gas. Clarence even shut off the flow, then drained the carburetor, and the motor still ran! Can you imagine that?

* * *

A VISITOR the other day took Ed Mortimer for a character in a picture laid in Africa. When explained, it seemed perfectly natural. There is always more than one angle, but that is some lid!

* * *

S CENARIO writers always love to "sit in." Ask Rex Taylor where he was Wednesday night.

* * *

BUCKLES

Scenarioist Hill is raising some fine spinach in his new garden. He is trying to cross it with an egg plant, so he can have spinach and egg from one tree. Luther Burbank please write.

* * *

Police note: Harry Rankin was packin' a shootin' iron the other night. What? The Studio Skeleton states facts, not fancies!

EVERY PERSON SHOULD HELP TO MAKE THIS PAPER SNAPPY.

FLASHES

Wait! Everyone will be talking about the popularity contest. Next week it is to be announced, so get set.

* * *

Poor Rose Meyer! It is wonderful how she maintained her smile even though a tooth was pulled—and not in the good old bread and jam way of string and doorknob. We extend our sympathy, Rose.



OUR WEEKLY PUZZLE PICTURE—Is it Pauline Frederick or Eddie Foy? (There's no telling who'll be here next week.)

WHAT'S THIS?

A tip to a certain motorist: The big Packard you passed so fast the other morning was Mr. Lehr's car, and he was in it.



Here are the guardians of the gates, Williams and Murray, who are known to everybody. If one lets you in, the other is sure to let you out. Murray is the night owl, and he writes poetry too!

SHOOT

MISS FREDERICK stepped on her new car, caught up with another, honked staccato for clearance, passed, a yell and a wave—Sid Ainsworth on his way to work. Six minutes elapse and the new Mercer high and dry on the boulee with no gas. Two minutes later Ainsworth in the Tortoise Six bends around the landscape. Pauline hails, Sid wails—then laughs, and she rode in his car.

* * *

THE committee on inserts would like to know why John Bowers and his accomplice searched three trays of film and then found his close-up third from the last on the bottom tray. Out of a city of six mil—etc.

* * *

WARNING! Take it straight from Hal Cooley, Cullen Landis is a lad to watch. Hal's feet were all wreathed over the chandelier in the Normand picture, for Landis plays a Jess Willard part with Hal as the lesser quantity.

* * *

OUT OF FRAME

Senor Harkness is going to install a private wire between the N. Y. office and Norbert Lusk's publicitorium.

* * *

Do not forget to jot down your bits of humor and put them in The Studio Skeleton's mail box in the commissary. We need your help.

* * *

Tom Moore, 'tis said, was very sick Thursday.

SUGGESTIONS AND LITTLE STORIES ARE EARNESTLY DESIRED.



— ALWAYS KEEP SMILING —



Are you going to work Sunday?

The Studio Skeleton

GOLDWYN PICTURES

ARS GRATIA ARTIS

HAROLD H. DAY

Vol. I GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, JUNE 28, 1919 No. 2

THE SARTORIAL SPIRIT *of* THE CINEMA



—Drawn exclusively for *The Skeleton*.

(1) Three-button Combination Shirt and Vest worn for directing scenes requiring sex appeal. The hat is also of the combination type, the usefulness of which will be appreciated by wide-awake directors.

(2) Formal Shoe designs in zebra skin.

(3) Likewise a Colored Scarf with a suggestion of California.

(4) Three-belted Jacket worn with a black and white striped waistcoat. Trousers of cashmere with patented anti-dust raising device for locations. The watches are for Atlantic Goldwyn office time and Pacific Studio time.

That Mr. Lehr has an infallible memory, and an extensive one, is being told about by our genial casting director. Cliff says the vice-president knows every man on the lot, and by first name, too.

Ella May Smith of the Cutting Department has been on the lot so long that everyone asks if she began her clever career as a baby. There is no other way to account for her experience.

What do you think of the new heading for *The Studio Skeleton*? Pretty good, eh? It was made by one of our title artists, Harold H. Day, who is indeed a handy man with the quill.



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A Careless Master makes a Careless Servant

Every man in the Goldwyn organization is a master; from the president down to the fellow who draws the least money for the smallest work. Though there be twenty men in a department, each is a master. If the man in charge is careless, the worker under him will be careless also. That is why each should strive to do the best in his particular line. You may not be a foreman, or a superintendent, or the head of some department, but you ARE the master of your own work—and your own SELF.

If you are careless with yourself, you are a bad master, and you will discover carelessness in your work, which is a thing to be strictly avoided. Today we love to see generals; in war and in little things. Self-control, self-reliance, and all the other good qualities, are recognized in a man. What would have been the state of affairs if Foch had not been a master? It might have been our country signing a peace pledge instead of the horrible hun. Just think this over.

Nothing succeeds like success, they say, and likewise, nothing succeeds like FAILURE, when once you allow it to start. Let yourself go a week, and see how hard it is to live up to your resolutions! Keep in the direct course, and notice how much easier it is to stay on. Be a master. Do your level best, keep your head tilted to the front, ana your body erect. Drink lots of water, eat less, and see how easy it will be to maintain mastery of yourself. You're bound to succeed, you are, if you are first a good worker, and then a good master. The world NEEDS YOU, too.

Did you ever notice that some people in this world have something wrong within that bony globe called the head? Scientists cannot discover what this queer trouble is. These folks go through life doing what they should not do. Most everyone does, to an extent, but these people are privileged trespassers from some other world. Not only is it in walking across the lawn, but it occurs in other ways.

Now it stands to reason, that when a law is written, people should obey it, if they ARE the honorable characters they profess to be.



Who is your favorite? Cast your vote, and in one week we will know who is the most popular person on the lot.



We will say Frank Lloyd had a fine time on the Farrar street setting the other day. He rode Rogers' high-kicker, too.

For instance, going past a "Keep Off the Grass" sign is no great misdemeanor, but it points at once to the person as having this "something" wrong up in the thinking place. If the majority can keep from breaking a very reasonable law, why not these certain persons? They ought to blush every time they break the order. When they do it, anybody seeing them forms his own opinion of the transgressor.

Watch out! If we do the little things as easily as this, why not the bigger ones? Its not so much the action that hurts, as the idea of somebody doing "the things we should not have done." Besides, walking never hurt anybody—in fact, the fellows who wear the biggest smiles are those who do a lot of walking. Let this be absorbed.

The Studio Skeleton finally launched last Saturday, the Editors were all ready to flee when their course was stayed. Congratulations were telephoned by H. E. Edington, Ralph Slosser and Robert F. Hill and the day was saved. Engrossed on indestructible vellum, these names repose in the innermost vault of the editorial tomb.

NEWS IN SUB-TITLES

* * *

Marcel le Picard springs big surprise by announcing marriage to Miss Ethel Austin of New Rochelle on June 19th. Returns beaming to Studio.

Murdoch MacQuarrie presents Lou-Tellegen with a duck. While crated in the dressing-room the fowl is fed a hot-dog sandwich by its thoughtful owner.

Norbert Brodin turns the crank for the Will Rogers production, being first to photograph the gum-chewing wit at this Studio.

Reginald Barker, Charles Stallings, Mrs. Stallings, Miss Clara Williams, and Ed King narrowly escape with their lives on perilous descent from Bear Valley. Distinguished director suspiciously flustered.

Thompson Buchanan's play, "Civilian Clothes," has first performance at Morosco Theater tomorrow. The Studio Skeleton will tell the truth about it next week.

Victor Schertzinger bemoans loss of his Roamer, but is thankful the accident didn't interfere with production.

Tom Moore resumes artistic career, relieving suspense at Studio by announcing that recent illness was not so serious as was feared.

George Frazier rejoins Goldwyn forces; everybody elated.

Send in a story on somebody.
Have you a picture for us?

The Studio Skeleton is primarily for the Goldwyn Studio Personnel. Will you please help it to get all the news?



— SEND IN SOME NEWS —



"FROM A POET TO A POEM"

Lying in a hospital for many months, as the result of a Hun gas attack, the writer of these verses pays tribute to a Goldwyn star whose appearance on the screen was his only consolation.

BALLADE OF THE NUBILE NORMAND

Let feminine idiots chatter
Of Bushman, the bouncy, or Hart.
Such mountainous monsters don't matter
To me, or my life, or my art,
For I've torn out and hung up my heart
(It shall hang there with love as a cable)
In the streets of the celluloid mart
To be bought with the beauty of Mabel.

I'm tired of the usual patter:
Brockwell, who's "got a swell part."
In a bit of emotional clatter
Called "The Magdalene's Horrible Start."
Fazenda may fall from a cart,
Or bark both her shins on a table;
What odds? I am pierced with a dart
To be bought with the beauty of Mabel.
"Mae Marsh has a new Persian cat," or
"Sennett's chefs have invented a tart
That is built out of bounceable batter"—
"Theda Bara's a bear at ecarte"—
"June Caprice is augmenting a wart;
To play Madame Frochard she'll be able"—
Cease, gossips, be dumb and depart
To be bought with the beauty of Mabel!

Envoy

Pink Princess, be kind, as thou art
To thy lovers in photoplay fable;
For I sicken, I shudder, I SMART
To be bought with the beauty of Mabel.
—Sergt.—Major Bushnell Dimond.

THE BUZZ-SAW**JEALOUSY**

Jealousy is a morbid fever and it makes a ring-tail monkey of more people than any other minor fault in our business.

Some people call it "temperament" while others call it "temper," but call it what you like, jealousy after all is but an acknowledgement of your own weakness. It is but an apprehension of the other fellow's superiority; it can harm nobody but yourself.

SELF-CONFIDENCE is the material out of which we mold a general, a general-manager, a general-superintendent. Self-confidence is born of experience and any other style of confidence is born of a bump. The life of Caesar will generate in you more self-confidence. Read it.

—A Silent Partner.

STATIC

* * *

It scarcely seems true, but it is said that W. B. Harkness is called by some "the meanest man in Culver City." The story goes that after his child acts cleverly at the Studio all day and turns over his salary, his father presents him with two-bits if the youngster will go to sleep, then abstracts the coin from his boyish clutch. The Studio Skeleton is inclined to point a bony forefinger of censure at this grasping parent and give a lollipop to the youngster.

Now that Milton D. Gardner has given up the gentleman farmer idea, he has sold to Frank Lloyd his registered Poland China sows, giant bronze turkeys and prize-winning White Leghorn stock for the latter's ranch near Lankershim. Hereafter the four Gardners will go in for home gardening.



Chef George Cady's Latest Triumph Is His Raspberry Cream Pie. This Specimen Went to Jean Richee, Our Lens Lieutenant.

There would be a lot more good work done in this world if we would only do half as much to-day as we intend to do tomorrow.



WORKING GIRL—Yours is an excellent plan. By all means write to Geraldine Farrar and ask her to lend you some of her jewels and be sure to let her know you want to wear them on your birthday slumbering party. Doubtless she will be glad to give pleasure to those who wouldn't otherwise see her treasures. And give yourself added pleasure by telling everyone you'll be wearing them. Then see what happens.

BOOKWORM—"Confessions of A Young Man" was written by George Moore, not Edward T. Lowe, Jr., though doubtless the latter could startle the literary world with a similar autobiography.

GENEALOGIST—The Studio Skeleton, perching on the branches of many a family tree, is happy to inform you that Percy Hilburn is the brother of Mrs. J. Stuart Blackton.

AUTHOR—Untiring research leaves us baffled. We can find no trace of Tex Charwater, author of two Goldwyn Pictures, "The Turn of The Wheel" and "The Racing Strain." It is precisely as if no such person existed. We are sorry to disappoint you.

CREASE PAINT—Don't be foolish. By no means spend an hour in the Publicity Department in search of advice about your contract and whether to accept \$500 a week or not. Publicity persons SEEM to have sense but after all the poor things can't THINK in figures that are commonplace to artists.

RED CROSS—Driving an ambulance for two years in the war zone should be excellent training for a star's maid, in our opinion, and if you have won a marathon as well your chances are even better.

SPORTSMAN—To settle all controversy once and for all, let it be recorded that the holder of the Roller Skating Championship of the Motion Picture Industry is none other than Tom Regan. Please don't ask this question again.

ANIMALS FRIEND—Of course it is true that Mabel Normand "adopts" any quadruped that happens to be in the cast of her Goldwyn Pictures. She has even adopted the fly that always gets into the close-ups and carries a tiny gold box containing choicest sugar for its nourishment. The box, needless to say, is encrusted with diamonds.

FROU-FROU—We regret exceedingly that we cannot furnish the address of John Bowers, Louis Sherwin, Dan Fish and Ray Moore. In this age of feminine aggression men must be protected.

NIMBLE NIMROD—No, Mr. Buell is not giving fishing lessons. He goes out just to catch finney beauties for his friends.



— VOTE FOR YOUR FAVORITE —



POPULARITY CONTEST FOR GOLDWYNITES

The Studio Skeleton, shambling in and out of the various stages, the administration buildings, the property rooms and everywhere, overhears opinions by people about others that point to but one thing: everyone is popular with a lot of his fellow-Goldwynites. "Isn't he grand?" is wafted out of the windows of the laboratory, and "He's sure a fine fellow" comes often from the editorial department, and so on.

But The Skeleton is not satisfied with this. It wants to know whose praises are oftenest sounded, whose acts of kindness are most frequent, whose smiles, whose cheery greetings are looked for and enjoyed—in short, The Skeleton is determined to discover who is the most popular girl or man among the Goldwyn personnel.

With this end in view the editors announce a Popularity Contest, feeling sure that everyone will be glad to vote for his or her favorite fellow-worker. There are no restrictions of any kind. All that you have to do is to write in the name of your candidate on the coupon below, sign your name or not, as you prefer, and deposit the slip in the mail box of The Studio Skeleton in the commissary. The result will be announced one week from today and the winner will find himself the most talked-about person within the Studio portals.

I hereby vote for

.....
as the most popular person
at the Goldwyn Studios.

.....
(Sign here)

If the Casting Department has any need of a handsome leading man, we refer them to Eleanor Thalls of the Scenario Department. She has a favorite.



Well, well, where are you going to spend your Fourth? Catalina seems to be the best bet. Hills, ocean, fishing, camping, motoring, golfing, resting at home—what will it be?



Ho, brave Nimrod, with gun and game—Ha, 'tis none other than happy Harry Beaumont, director and huntsman of Goldwyn fame.

When not phrenologizing the interesting cranium of Alec B. Francis, J. P. Wilde plays his butler in "Heartsease." There is no such thing as caste among artists.

Keep the Studio beautiful.

The Studio Skeleton
will be found at
the Gate every Saturday

IS THIS A GOLDWYN YEAR?

I'll say she is!
Anybody doubt it?
Anybody want to get up and SAY she is'nt?
Then hold your peace forever and a couple of days!
Can you attach any significance to these remarks?
"Goldwyn buys Culver City studios."
"Goldwyn will make fewer but better pictures."
"Goldwyn and Rex Beach to produce, etc."
"Goldwyn adds to publicity department."
"Goldwyn will present Will Rogers, etc."
"Goldwyn signs foreign contracts, etc."
And a lot of others just as interesting.

OFF IN THE STILLY NIGHT!

BY HAYES

The shades of night were falling fast,
As through the suburbs swiftly passed,
A youth of such enormous size,
His shadow seemed to reach the skies.

'Tis Mammer on his nightly spel,
While close beside on ancient wheel,



Rides West, with many a groan and wheeze,
His skinny form bared to the breeze.

From Figueroa in hot L. A.
To Palms, so cool, eight miles away,
He makes the trip in one hour flat,
And sinks to rest on Hayes' door-mat.

Tipsy Telegrams

Buyer Buell fished furiously slipped suddenly lacerated ligaments edge elbow painful performance sewing skin people persist bumping bandage swears soaking bumping bumpkins recovering restfully.

The Skeleton wants every department of the Goldwyn Studios to be represented, therefore it is up to some person in each branch to send in a news letter. Next week O. J. Brodin, a knight of the square and saw, will tell about the men in the carpenter shop. Likewise Ed Cushing, who slaps plaster onto burlap in the art shop, promises to unload a lot of news. Get busy, fellers! This is YOUR paper. Get it at the gate Saturdays.



WE HAVE MILES OF SMILES



The Studio

GOLDWYN PICTURES

ARS GRATIA ARTIS

Skeleton

Vol. 1.

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, JULY 5, 1919

No. 3

IN THE SOCIAL VORTEX

Thomas Buchanan and Mrs. Buchanan entertained at an epicurean banquet Sunday evening, June 29, the occasion being a thoughtful preliminary to the premiere of the playwright's comedy, "Civilian Clothes," at the Morosco theater. The guests who revealed themselves at the Victor Hugo and afterward were vociferous in their praise of the play included: Mr. and Mrs. Abraham Lehr, Mr. and Mrs. Lou-Tellegen, Mr. and Mrs. J. G. Hawks, Mr. and Mrs. Hugo Ballin, and a brace of bachelors, Louis Sherwin and Cedric Gibbons.

Strictly speaking, *The Skeleton* ought to ignore this first night as it was itself ignored, being not even invited to stand up with the railbirds. But *The Skeleton* is of a Samaritan disposition and a description that we hope will seem as kind as it is honest will be found in another column.

Sunday morning the studios were favored with a visit by the petite Misses Helen, Frances and Hilda Lehr. When the trio spied Father's crystal-top desk they shouted for pencils and paper, whereupon they started designing Goldwyn sets and making pictures of their favorite stars. Hugo Ballin has the drawings in his possession and will use them perhaps. Anyhow the kiddies had a glorious time on the lot.

* * *

John Barleycorn broke down the studio gates Monday night when a woman, somewhat the better for liquor, drove a car right into the main entrance, smashing gates and coming up with screeching brakes right in Murray's face. He calmly announced, "Hyar—don't you know you have to have a pass to come in the Goldwyn studio?"

Get your Skeleton at the gate.

JOYCE WINS!

Popularity Contest Closes; Dark Horse Winner

By an overwhelming majority, Joseph P. Joyce is acclaimed the most popular member of the Studio personnel—especially on Saturday afternoons.

What is there surprising in this? The charming smile with which he hands out the checks has a vote-getting power that no competition could hope to overcome. The best of it is, we are quite sure that he would smile just as blandly if it were his own money he were handing out.

The Skeleton congratulates Mr. Joyce upon this unquestionable and so warmly merited tribute to his well-known qualities, and we trust that his shadow may never grow less and that he will never get paralysis of the right arm. As we gallop to press at 4:30 p. m. Thursday, Joseph P. Joyce is the man of the hour.

The long line outside his window is ample testimonial that this election was on the level.



When a director and an author hold a little consultation. To shoot, or not to shoot!

AND SHE NEVER SAW GREASE PAINTS

Here is just one sample of what Cliff Robertson has to contend with. Can you imagine this:

Long Neck, Texas
June 25, 1919.

Dear Sirs:

I only wrote you these few lines just to let you know my wishes. I will be very glad if you let me see your answer please, I want hear from you in any way, let me see if you give me job. I want to be an artist and No Doubt you will let me be. I am a young Spanish girl of Long Neck, Texas. That since I was looking for to be an artist I have write to Mr. Charlie Chaplin. But He says he have enough people and He is sorry can't help me but He says that I will fine job in some other company. so I will be very awful glad if you let me know. My address is

Miss Rosetta de la Frijola

Jack Hawks and the bunch were running "Upstairs," and at one point several of the cartoonists and artists burst forth in merry laughter. Hawks looked around and exclaimed "Well—that settles it—it's a good picture if you get a laugh out of that bunch of murderers."

* * *

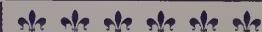
Captain J. R. Law and Lieutenant J. P. Greenhill who hail from the Canadian army, were interested visitors on the Goldwyn stages this week. Captain Law was a prisoner in Germany for eleven months, while Lieutenant Greenhill was in a hospital on the French front.

Keep the Studio beautiful.

One need never fear the attainment of Success
who strives for it; he need only fear that he
will cease striving.
---Reginald Barker



— WORK IS PLAY IF YOU LIKE IT —



The Studio Skeleton

GET IT AT THE MAIN GATE

A weekly organ of, by and for the Goldwyn studio personnel.

Released each Saturday.

Contributions expected from everyone.

Editors

CLARKE IRVINE NORBERT LUSK

Associate Editors

J. G. HAWKS LOUIS SHERWIN
THOMPSON BUCHANAN

In founding a studio house organ, it was Mr. Lehr's idea that it would afford an opportunity to instill an atmosphere of co-operation; to make everyone know everyone else better; to create friendship and promote congeniality, and to work for the betterment of the organization as a whole.

The entire studio personnel should realize that The Skeleton was established for a number of specific reasons, and not to be merely read and forgotten. In view of this, it is meet to say that the paper is delighted to make known the fact that many are helping; and that a lot of you are not helping.

Get busy!

Let it be repeated that "no one is too big not to read it; neither is any man too small to be mentioned." Everybody should get a copy at the main gate Saturday afternoons. Stars, directors, artists, carpenters, workers of all sorts, should read the paper and contribute. Write some little thing, a joke, a news letter, even a poem, and send it in. YOU, the Goldwynite reading now—YOU are the one. Get busy! The mail box is in the commissary, so if you have any views, now is the time to send them in. Kicks and compliments are both welcome.

* * *

In speaking about betterment of studio organization, it is well to speak of PERSONAL BETTERMENT. Are YOU improving YOURSELF? Are you doing something to make your services more valuable; or are you sapping something from your vitality or your usual pep? If you use moderation in most things you will be all to the good. And in order to keep to the good, velvet, snap, bingo, whatever you wish to call it, you have to keep that body of yours in first class order. What motorist will allow his spark plugs to burn away until the engine hardly starts, and when it does run, misses terribly? Who will not scrape carbon and brind valves after the car begins to labor on a hill? Few, if any! Then why should we human machines, the



Will Rogers gave a little dinner at his comfortable home Monday night. It was merely a scenario-supper at which were present Bob Hill and the Leighton duo of writers.



Why Stars Hate to Work; Tom Moore the Duke Kohanamoku of the Goldwyn Studios.

most wonderful pieces of mechanism in the world, let ourselves slip and slide along, day after day, year in and year out, without the proper care? We do not realize it. There is but one answer: it is EXERCISE. Under this comes breathing, swimming, punching the bag, throwing the medicine ball, playing games, and giving our personal machinery time to be cleaned. Exercise cleans; both brain and brawn. Do you do yours regularly? Twenty minutes before the grapefruit, or half an hour prior to dinner will keep the worst of us in the best of condition.

Is this too much of a lecture? Or is it just a bit of a reminder that we are not possibly doing as we really should, or as we intend to do.

Think it over, anyhow and see if the idea is so bad after all.

A cruel story runs on wheels,
and every hand oils the wheels
as they go. ---Ouida

"SHOOT!"

SEE WHAT CAME IN OUR MAIL BOX!

We asked for contributions. They have come. Let there be more, yea, much more. Look at these classic gems:

THEY ARE TAKING NOTICE

Editors The Skeleton:—Since you are so mindful of what you call the studio beautiful, why not have the shoe-shining set struck. I refer to that lean-to next the commissary building. The shack is never used, and there is room enough in the barber shop where it belongs.

—I. M. Prover.

JUST ONE MORE SCENE

Think of the second cameraman,

He works all day as hard as he can.
When at night the rest are through,

There's always a few more scenes to do.
Night or day, with any troupe,

He must be full of joy.
His pay isn't much—not VERY much,

But look at the fun he has.

—Una Nimous.

DON'T LET THEM TELL YOU DIFFERENT

They've raved about girls with their auburn curls,

And their cheeks like that tint of the rose?
Of their eyes that match the stars of the night;

Of their beauty so rare, from their heads to their toes.

The poets will sing the praises of these,

As long as the grape on the vine shall grow;
But the girl who saves your money and keeps the books,

Is the girl the wise one always hooks—
And Don't let them tell you no.

—R. F. H.
just ask me'

SPEAKING OF MARRIAGES

Allowing the wife to run the car is Love's acid test.

Alimony is the hangover from the wedding breakfast.

Santa Ana is the cocktail that causes the matrimonial headache.

Reno is the bromo-selzer for the morning after.

Many a divorced chap wishes he could reform the marriage laws—think of the poor men that could be saved annually.

There is always "the other woman." She is the nigger in the woodpile.

Peggy Wood is having a lot of experiences for the first time. She never saw pictures made before; her first film experience, likewise her first visit to California. She enjoys everything, however, and is highly amused when Ed Brady "acts the slicker" in Bill Rogers' film.



SEND IN SOME SNAP-SHOTS



"WHEN DOCTORS DISAGREE"



An Art Director Will Conceive This



A Director Will Visualize This



And a Cameraman Will Shoot This!

NEWS IN SUB-TITLES

Jack Dennis Completes Cutting Mabel Normand's "Upstairs."
Negative Shipped to New York Thursday.

Lulu Phillips Resigns as Business Manager Cohn's Secretary, Begging That the Skeleton Haunt Her Just the Same.

Edfrid A. Bingham, Jr., Arrives Safely From Chicago, the Boy Declaring That He Didn't Get Off the Train to Explore the Desert, Thanks to the Lesson of "Leave It to Susan."

At Last Winifred Keenan Smiles; First Time This Year. Telegram From Soldier-Husband Cause.

E. Richard Schayer Finishes Continuity of Next Farrar-Tellegen Production.

Fitzgerald Promises to Restore Sweet Pickles to Restaurant Menu and Dethrone the Dills.

Norbert Lusk's Brother Returns From France After Two Years, Greeting Relative with Wire for Money.

Somebody wanted to know if the Frederick company worked Monday night. There is evidence at hand that they did—considerably.



Talk nicely to our telephone operator; remember there is a strike on and she is not to blame for the deferred service. Lola always tries to please—remember that.



Here is the King of the Wardrobe, Sir Walter Krel, who hands out the shimmering apparel to the many actors

Yards and yards of flickers,
Reels and reels of junk,
Make the negative cutters,
Feel that life's the bunk.

"CIVILIAN CLOTHES"

By *The Skeleton First-Nighter*

"I'm afraid you've got a hit."

These be melancholy words and most reluctantly printed in such a Palladium of Pleasure as *The Skeleton*. But the sad fact remains that Thompson Buchanan has written a play that is good for nothing but money. Of course we realize how this will jar Dr. Buchanan's artistic soul: he cares no more for a dollar than he does for his right eye. Nevertheless we must print the truth—no matter how few people it annoys.

But, you will ask, is it a good play? The answer is that it always was, even in the days when old Bill Shakespeare wrote it. "Civilian Clothes," as a matter of fact, is the most amusing comedy any American writer has turned out in several years.

It is not easy for any skeleton to point with pride. Viewing with alarm is a much more congenial and profitable occupation. But on this occasion we must point with pride and one long, bony finger to a comedy that Louis De Foe is sure to roast. What more could a playwright ask?

Buster Trow boasts of being a bloomin ossifer. Yep, he was sworn in as deputy constable marshal traffic cop de luxe, to help officiate at the pall-bearing of John Barleycorn in Culver City. He arrested few offenders.

* * *

The plaster art department reports that they discontinued making break-away whisky bottles, etc., on June 30, and will produce rolling pins, and such.

Do your best—then better.



— HAVE YOU SOME SMILES? —



The Studio

GOLDWYN PICTURES

Skeleton

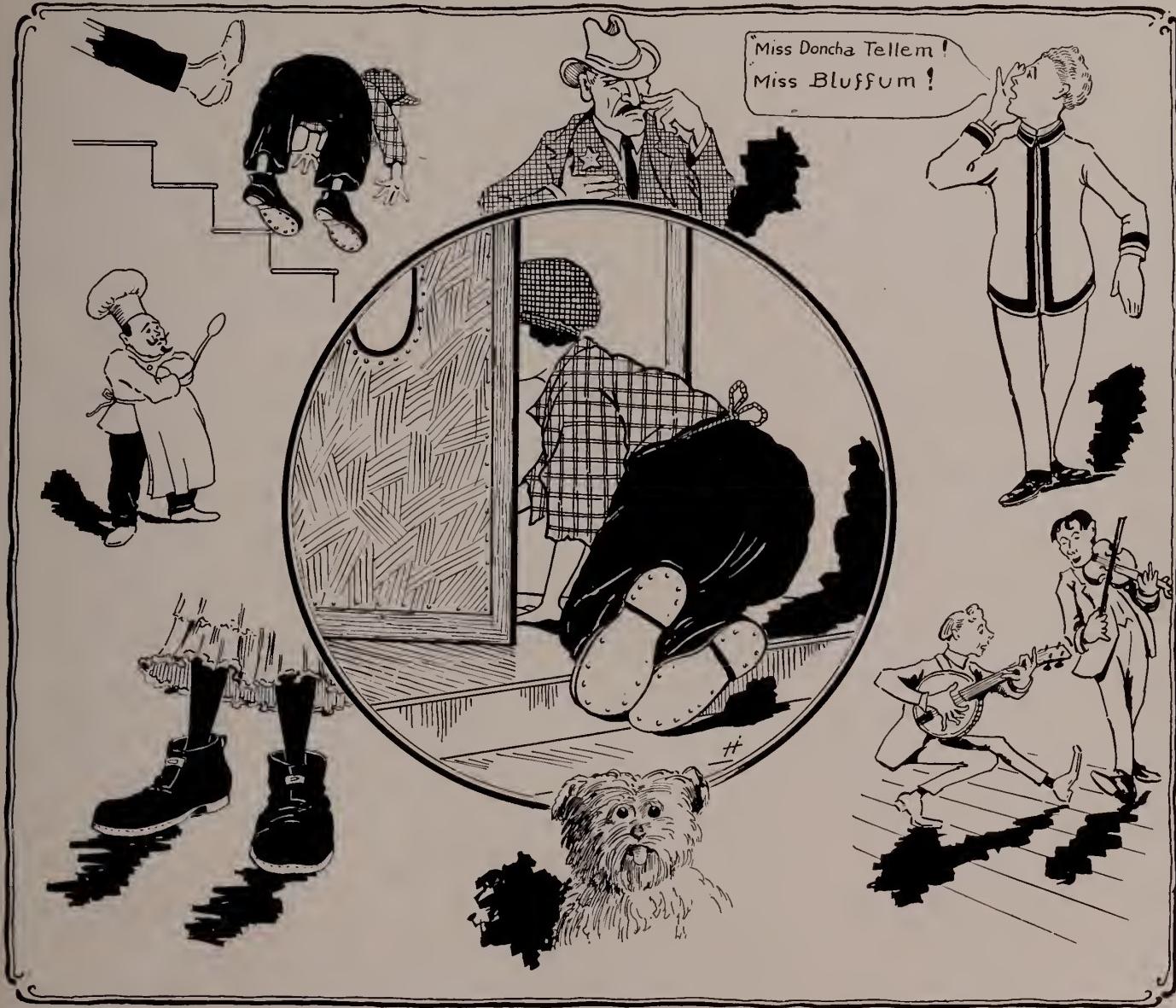
ARS GRATIA ARTIS

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, JULY 12, 1919

No. 4

This Week's Achievement: Mabel Normand in "Upstairs"



The negative of this production has been shipped to the New York office in high hopes that the opinion of the Studio will be confirmed by Goldwyn's august executives in the Eastern metropolis. We know that our adorable Mabel Normand has never been seen to more splendid advantage, nor has she ever before sparkled so spontaneously nor been caught by the camera in more lovely aspects.

There is no mystery in this, no need to ask the reason why. Victor Schertzinger directed "Upstairs," assisted by Wyatt L. Bruster, with George Webber at the camera, the story being arranged for the screen by Robert F. Hill from the All-Story Magazin tale by Perley Poore Sheehan.

The cutting was in the hands of Jack Dennis, while the art lettering was accomplished by J. C. Dunning and his corps, including R. Colyar, W. O. Foster, H. H. Day and Ray Telford. Art titles were executed by J. W. Robson and his staff of penmen—A. T. Weston, N. L. Hayes, R. J. Mammes, P. Grimm, C. Naasson, E. Smythe, with H. Harrison at the camera.

Altogether The Skeleton—and we speak for the entire Studio—thinks "Upstairs" is a rollicking festival of fun and predicts that Mabel Normand and her aides will be responsible for a landslide of laughter when "Upstairs" is released August 3.



MAKE THE BEST OF YOUR TIME



The Studio Skeleton

GET IT AT THE MAIN GATE

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Re'eased Every Saturday

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Editors

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THOMPSON BUCHANAN

There is not much romance to a waste basket, but it is quite necessary in a well regulated office. Many of them are used as "filing cabinets" for papers whose destination is undetermined. If a place cannot be found for some article, into the waste basket it goes. Many a piece of very valuable paper has found its way into the handy receptacle when the one who handled it did not know ITS PLACE. Everything in the universe has a place and a time for everything.

Were there no Bible, no laws, no government, we still could determine right from wrong. Instinct tells us when we err. Everything that is right, is right, and there is no argument necessary. In order to create smoothness in the running of a big machine it has to be properly lubricated so that steel and brass will not heat, stick and stop. Order is the lubrication of business today.

If you are a carpenter your tool box is probably in nice order. Usually a carpenter has to know where his chisel is at all times. He knows just where to find his brace and the bits are arranged in rows according to diameter, so that he can reach for the one he wants.

In the laboratory the dark-room man knows where the white light button is, and he knows just where he puts his implements. So does the film cutter, the projection machine man, the stenographer—everybody. We all know more or less just where our things are all the time. If we did not, we would not be able to do business. But at times we allow ourselves to become careless, to misplace things, and to let matters pile up and become disorderly because we need time, or have a pressing engagement, or something of that sort. Or perhaps we are just careless.

This is to impress upon you the fact that "A place for everything and everything in its place," is a pretty good old saying after all. When you go home tonight and start dressing to go out, just remember to look around your room and notice whether you have allotted a certain place to your personal belongings. Do you have to rummage in three bureau

MORE MAIL

Isn't it strange that with the many "Keep off the Grass" signs, there are two men who insist upon walking across our lawns all the time? They are the man who runs the mower, and the fellow who tends the sprinklers.

—STARR NUFER.

The following was found in the mail box, headed "Suggestions."

We want more of this stuff:

That open stage would be a wonderful place for a little informal studio dance these moonlight evenings—eh, what?

Why not use some of the old lumber, build an inexpensive sort of shed and have all the cars parked? Universal has one. There is lots of room on the field west of the studio. The front of the place would look better and besides the strip of lawn would not be walked on then. The people will appreciate this, and it would insure no cars being stolen.

* * *

Carlyle Moore must feel like an Eskimo since returning to July heat from the snow-clad mountains in Washington. He looks fat and sassy after the trip.

* * *

Grace Lynch says she will not pose for The Skeleton's cameraman. Well, fellers, just give us time and we will have her picture for you, because we are going to KIDNAP it! Just have a little patience.

drawers for a certain tie, or a particular petticoat, or do you go "reflex" to the proper place and get it just where you put it last time you used it? Try this tonight just for fun and see how this idea works out. It will hand you a bit of a surprise.

The more you practice "reflex action," that is, making your subconscious brain do your everyday work, the easier life will be for you. Big people concentrate their conscious mind on big things while the lower thinking processes do the little things for them. Try all this: it is good for you if you want to get ahead, and that is what everybody wants to do.

And when you do get through with things, throw them in the waste basket. Your worries and disappointments and petty angers should go this way also.

* * *

The Skeleton is glad to whisper that contributions have been coming in of late with reassuring speed. But we want more. Every person on the studio pay roll should get this paper, read it, and write something for it. It is YOUR paper, costs you nothing, and can help you. We want your ideas and suggestions, which can be dropped in the mail box in the commissary.

* * *

Send in a story on somebody.

"INTOLERANCE"

A Los Angeles paper ran this headline the other morning:

**Can't Run Car
And Hug Girl
Court Ruling**

Judge Imposes \$10 Fine on Autoist Arrested for Driving With His Arm About a Woman

We have taken exception to this ruling. Who would not? In order to get opinions, the clipping was posted and many people gave their views.

Mabel Normand said immediately: "It can be done—even better—positively."

Peggy Wood says that "The girl can shift the gears—where's the danger anyhow?" she was sure. (But suppose it's a Ford?)

Louis Sherwin frowned and said but one word, "Tyranny."

Will Rogers explained: "Left hand drive; right hand squeeze—oh boy!"

Cullen Landis denounced it as "legislation against the masses."

Charlie Stallings says it will cause lots of folks to give up driving altogether if they make that a rule—with a lot of them there would not be any point in driving if they can't drive like that.

Lighton says that the judge who handed down the decision must have led an awful sad life in his younger years.

Perhaps this ancient judge does not remember the times he used to jog along the moonlit road—with the reins TIED TO THE WHIP SOCKET, and BOTH arms busy!

BUCKLES

Dear Editors Skeleton:

Last week you suggested exercise. May we suggest in return that you take notice of these facts:

We have a complete gymnasium right on the lot. There is enough equipment to work with. All it needs is cleaning and opening.

There is a swimming pool—empty and neglected.

Both used to be open to the workers who enjoyed them greatly, finding time to indulge without interfering with work.

Your lecture was good. Now let's see if we can have the chance for exercise and self-betterment, which you suggested.

Yours for co-operation,
SEVERAL OF US.

Clarence Badger and Will Rogers went to Big Bear to fish and vacate. They motored and had a fine time.

* * *

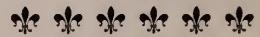
The art department spent theirs in San Francisco and nearby towns. Both had a wonderful vacation.

* * *

Cullen Landis is learning to operate a six-shooter. He admits it.

* * *

George Webber says it is because his mother made him sleep under a crazy quilt.



HOW THE OTHER HALF LIVES

Geraldine Farrar, Lou-Tellegen and a party of pampered favorites spent the Fourth in Santa Barbara, motorizing there in stately magnificence with trunkage galore and being received at the Belvedere by the full personnel of the hotel with open arms and receptive palms. An al fresco luncheon was enjoyed en route, amid the music of exploding corks and the drone of the Pacific.

The ambassadorial suite was banked with roses and telegrams and while the other guests congested the dining room, anticipating a personal close-up, Mr. and Mrs. Lou-Tellegen and their protégés elected to dine in private.

Tea was languidly sipped at El Mirasol and a visit was paid the Mission, where Brother Benedictus was the recipient of a lavish offering. Altogether the holiday was luxuriously expensive.

Clarke Irvine toiled on foot to Santa Barbara for the Fourth, doing eighty five miles of the journey by motor truck, the humane driver of which took pity on the lone pilgrim from the Publicity Department.

With only a knapsack laden with beans, bacon and Java and a canteen of plain water, the solitary traveler broke his journey by sleeping on the ground, covered by a ragged blanket.

He was received at the lowly cottage of his parents with loving and unmercenary arms, where a simple, wholesome repast was unostentatiously set before the only son.

The little party indulged in a trolley trip around the city, ending at the Belvedere where a stroll through the grounds was cause for simple pleasure. An afternoon was spent at the Mission and the brother was richer by a silver offering, the entire holiday costing the publicity worker \$7.38.



OUR ANSWER MAN

ANXIOUS—Though few secrets are safe from us, we have been unable to learn the title of the first Geraldine Farrar production in which Lou-Tellegen appears as her screen lover. However, we are following a significant clue and in next week's issue will make every effort to satisfy your natural curiosity.

* * *

FACTFUL FRED—Of course Mabel Normand is the real name of the irresistible Goldwyn comedienne. Not only that, but she has a brother, a sister and a real mother, all of whom live on Staten Island near New York City. Claude Normand served with distinction in the A. E. F., as military records will show, and Gladys hopes to join her sister before long.

* * *

CAMERA WISE—In point of service Clarence G. Badger is the oldest Goldwyn director, his first assignment being "The Floor Below," with Mabel Normand.

* * *

OUTSIDER—The life of a film cutter is not one of elegant ease, as you imagine, but is made up of days and nights of incessant application and hard work. If you frequently see Frank Hull sunning himself on the cement settee before the commissary it only means that he is concentrating on the task in hand—usually a cigar.

* * *

EXILE—Why depend on letters to convey your thoughts to absent sweethearts in New York? You can telephone far more easily and with less chance of embarrassment, the cost after midnight being something like four dollars, so we are informed by an experienced Lothario.

* * *

PEPPLESS WRITER—We cannot account for the curious lethargy which you say has taken possession of you and your colleagues unless it is because the Coca-Cola lacks that kick you have hitherto depended on. Why not try a substitute?

* * *

SOCIAL CLIMBER—We beg of you not to wear riding breeches and diamonds in the drawing room. It is never, never done except among motion picture directors. Then, of course, the unwritten law demands that one always accompany the other.



Here is ex-Sergeant Edward McKernan, one of the heroes of Chateau Thierry and the Argonne, who was in a machine gun company. He also saw the bloody second battle of the Marne. He was present when our boys closed the big V in the St. Mihiel, and he was before Verdun—and now he is in the property department of our studio.

We are proud of this sort of American. He hardly speaks of the time spent in seeing his comrades butchered—in fighting for freedom, and all that. He is one of our regulars. We like "Mac." Everybody does.

Business Manager Cohn informs us that we are using three million gallons of water at the studio each month. (Do not blame us for any of it—we have a cellar at home).



Peggy Wood is going to return to New York where she will appear in a stage play, then later will be seen in one all by herself—with support of course. However, she likes us.

* * *

Lou Lighton, who was a flitting lieutenant in our air army, tells a funny tale of taking up a negro in a small Texas town last year. After jazzing over the village, scaring the populace out of their wits by swoops, zooms and side-slips, he landed, remarking to his passenger that ninety per cent of the people thought the ship was going to drop in their midst, whereupon the dusky fellow replied, "Yessah, and 50 per cent of the people in the airplane thought she was going to hit de groun', too."

'TIS TRUE

By Billie Helle

I am a necessity.

Yet ye curse me, then praise me; twist me and turn me all day long, and far into the night. I am battered, knocked, bended, hammered, rolled in the dirt, jolted over rough roads, and yet taken into mansions. You break me, wait for me, rush me hither and yon, always in a hurry—I am hot with anger at times. You make me work full tilt while you rest or talk or chatter about your scenarios. I cost you thousands, but you keep me without much comfort. Yet you could not make your old pictures without me. (I am not the publicity man); I am Artificial Lighting.

THE STUDIO SKELETON

NEWS IN SUB-TITLES

Mabel Normand Makes Daring Flight in Sea-Plane at Santa Barbara, the First Goldwyn Star to Defy Convention and the Elements.

Pauline Frederick Company Returns From Catalina, First Inquiry Being for Latest Issue The Skeleton.

Victor Schertzinger and Rex Taylor Win Cup and Runner-up Medal, Motion Picture Golf Tournament at Brentwood. No Trace of Caddies Found.

Grace Kingsley of The Times Visits Studio to Interview Will Rogers; Finds Star in Stable.

Business Manager Cohn For-sakes Hotel Clark for More Exclusive Atmosphere of the Glid-den. Other Goldwynites Doomed to Remain.

Open-Air Stage Being Enclosed at Cost of \$10,000.

Thompson Buchanan and Louis Sherwin Wear White Flannel Trousers Alternately, Refusing to Divulge True Ownership.

THE HOUSE OF ALIBIS

By Alla Bye

The story is a bit of junk,
The acting is the bunk—
Blame the lab.

The lighting is no good,
Cameraman's head is solid wood—
Blame the lab.

The slates cannot be seen,
Assistant's mind is on his queen—
Blame the lab.

They currycomb and jazz the stock,
The printing machine should be in
hock—
Blame the lab.

All the stages use the juice,
The prints are of no earthly use—
Blame the lab.

Every drop of water's murky,
All the drums are running jerky—
Blame the lab.

The story is a week delayed,
Because a scene was never made—
Blame the lab.

BLAME THE LAB.

So-taking it all in all,
The happiness that lies,
Isn't what you think it is,
In the House of ALIBIS.



TOLD IN THE DRESSING ROOMS

Artist Dunning came to the studio at four Saturday morning made up as a fisherman, looking for Jack Sayre. Something slipped and the trip did not happen, so Dunning returned home to enjoy the early morning hours in sleep.

* * *

Harry Beaumont admits that one barracuda cost him \$19.38. But he had a wonderful trip over to the island at that. He had a red nose too—no, it was caused only by the sun.



DAN FISH

Look at his eyes—and then try to put over anything on him if you dare! The chief of our Property Department, who can "raise" anything from a harmonica to a brass elephant.

In a burst of friendly feeling, partly to commemorate the finish of his picture and partly to express his regard for an old pal, Lou-Tellegen fractured Percy Hilburn's left hand last Tuesday in a playful wrestling match. Unfortunately it was not Percy's poker hand. That remains as strong as Samson's.

Lewis J. Physioc has rejoined the Goldwynites, becoming head of the Laboratory, while Paul Grenbeaux makes his first appearance at the Studio to join the Still Department.

Don Short's frequent calls at Auditor Edington's window would lead the skulking Skeleton to suppose that he mistook it for that of Cashie Joyce. Don's visits are no secret from us, however, and we congratulate him.

It can be done.

“THEM'S MY SENTIMENTS”

(Written for The Skeleton)
By Will Rogers

See where the producers are going to make fewer and better pictures. They may make fewer, but—

Mr. Goldwyn, (that was his name when I left N. Y.) says: "Well, I've the handsomest man in pictures in Tom Moore, now I want to go to the other extreme and get the —," well, I am here!

I landed in Culver City, and spent a whole week traveling up north to get a scene supposed to be on the Mississippi river. I crossed it coming west. Could have had a cameraman meet me, but of course all they would have then was the real river—suppose if they want to take an ocean scene they will go to Lake Michigan.

I figure my first picture will be quite a novelty to the staff, Messrs. Lehr, Hawks, Buchanan, and Louis Sherwin, as none of them have ever read it.

If I had of known I was going to have to play a school teacher like I am in this play, I would have stayed in school one more day besides the one I was in.

The only time our company has felt really important was when we worked on Geraldine Farrar's forty thousand dollar street.

She should worry about it; she could sing two songs, pay for the street and have an alley left over!

We want to get a picture of a mob scene if we can get Buster Trow's face out of the way long enough.

Marcel is holding up production with his dialect.

Tommy Regan is busier than McAdoo with a new train.

Macel says my make-up is not right. That's funny—there's been two days I used the same colors.

Just when I was bragging on Mr. Badger not dressing like a director—out he comes in a Palm Beach suit.

A party comes up to a very distinguished actor working for Mr. Barker and asked him where the Badger company was working. He says "You mean the small town company?"

We got one scene in our picture that I feel sure will appeal to everybody. The star gets horsewhipped. If more stars got horsewhipped moving pictures would not still be in their infancy.

During the past week sales of Coca-Cola in the Commissary have increased 100 per cent.

W. A. Ownby is too busy to rest except on the praise he earned as foreman of the workers on the big street set.

H. E. Edington does his bit toward giving soldiers and sailors work, all the new men in the Auditing Department being picked from the ranks of returned service men. (And we say they're A-1 men, too.)

BE WHAT YOU ARE

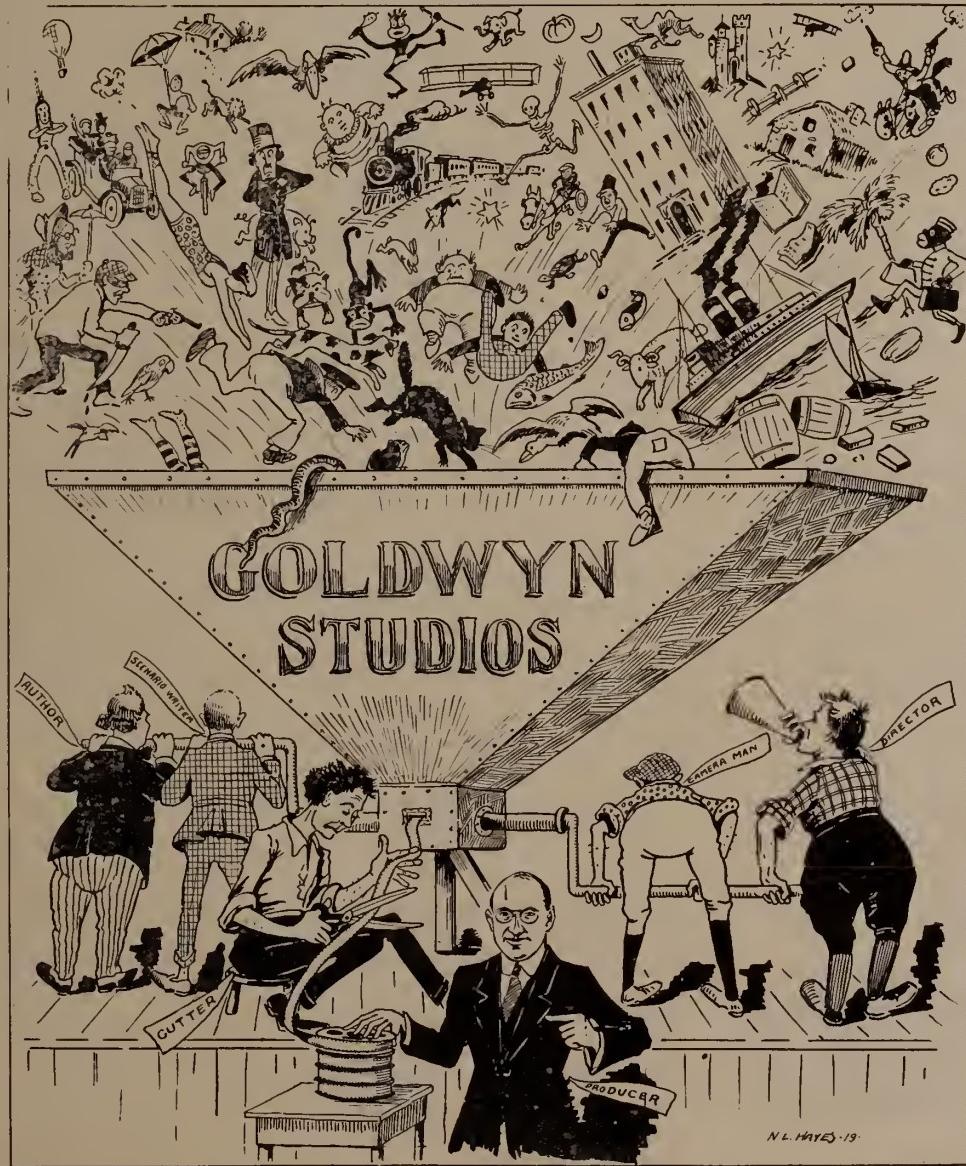
The Studio ARS GOLDWYN PICTURES GRATIA ARTIS Skeleton

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, JULY 19, 1919

No. 5

*It Takes All This And More To Make The Gorgeous
Finished Goldwyn Pictures*



SEND IN SOME NEWS

The Studio Skeleton

Released Every Saturday

GET IT AT THE MAIN GATE

A weekly organ of, by and for the Goldwyn Studio Personnel

Contributions expected from everyone.

Editors

CLARKE IRVINE NORBERT LUSK

Associate Editors

J. G. HAWKS LOUIS SHERWIN THOMPSON BUCHANAN

SERIOUS SPOTLIGHTS

Dr. Charles P. Steinmetz, chief engineer of the General Electric Company—and incidentally one of the greatest creative minds in the United States—once told the writer that the modern American industrial corporation was the most democratic institution in the world.

"There is not a single SUCCESSFUL organization in America today that owes its prosperity and efficiency to the brains of any one man," said Dr. Steinmetz.

"You will read weird newspaper stories about this man having been responsible for such and such a radical improvement in his organization,—about another who has revolutionized industrial processes.

"They are all moonshine.

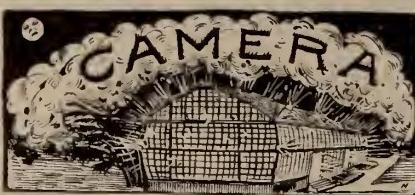
"All the important developments I have witnessed in the last forty years have been the result of collaboration.

"The modern American industrial corporation is the most successful and efficient because it is the most DEMOCRATIC of human institutions. The organization that succeeds in America today is the organization of which every member is made to feel that he has a definite and important place in its workings."

Remember these are the words of one of the greatest minds in the country.

They are just as true about a big motion picture corporation as they are about the General Electric Company or the Bethlehem Steel Company. Its success must inevitably depend upon one vital thing:

COLLABORATION.



The Skeleton thought there was a fire or something the other day in passing through the hall by the auditing rooms. Noise of falling books, jingling coin bags, and other ear-splitting sounds, but it was only Ebele, bookkeeper, giving a seat to a pretty extra girl.

Irving R. Smith, Mrs. Smith, and Miss Gladys Smith, with E. J. Wood of the Johnston Ayres Advertising Company of San Francisco, were interested lookers-on at the circus Wednesday. They also gave the studio an inspection and were delighted with the place.

John Bowers and Cliff Robertson, accompanied by their wives were motorists to San Diego last week-end, where they yachted a bit on the bay. John owns a yacht in the east and expects to bring her west soon.

Lucile Brian Gilmore of the Federated Press, Chicago, was a visitor at the studio this week. She was accompanied by Leila Gwyn McQuatters and Miss Ouida McQuatters of Dallas. They showed much interest in the plant and had a real trip to the circus where they saw Mabel Normand at work.

The Studio Skeleton has had a number of requests for permission to use material from its columns, so let it be known by this message that everybody is welcome to copy or use any matter from this paper at any time. We rely on their courtesy to give us credit.

Frank Lloyd started directing Pauline Frederick this week in a new picture. Tom Moore starts with Harry Beaumont directing next Monday. All others busy at present.

Edward T. Lowe, Jr. has moved from his bungalow back to the apartment, so could not contribute this week as usual (?).

Half a hundred Goldwyn Studio workers, including actors, writers, and technical workers, came close to being killed or injured Friday morning when the Pacific Electric car which was conveying them from Los Angeles to Culver City jumped the track while making high speed on a curve near the cemetery.

By the merest chance the hurtling car failed to turn over. Glass was splintered and flew through the vehicle like shrapnel. If the speed had not been quickly checked there would have been a turn over, and in that case many deaths would probably have resulted. As it was the studio folk were just badly shaken and their nerves shocked, which inconvenienced them quite a bit.

Much worry was caused at the Goldwyn Studio early in the morning when a rumor had it that several of the people had been killed in the wreck, but when they began coming in safe, but late, it was soon explained.

John Bowers signed another year's contract on July 17, to remain with the Goldwyn organization until November 20, 1920.

Bowers is an athletic type, a lover of motoring, golf, swimming, and yachting, being the owner of the Uncas, a \$25,000 racing craft which he is to bring around through the Panama canal to the west coast this summer. The speedy boat is a seventy-footer, and is a palatial home on the water.

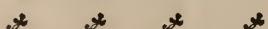
As a boxer and wrestler Bowers is able to meet the best in his class. He works out daily at his bungalow, and on the roads through the nearby countryside.

The picture he starts at present is with Pauline Frederick, under the direction of Frank Lloyd. This is his first experience with Miss Frederick and Mr. Lloyd. The story is laid in England, the name of which has not been decided upon.

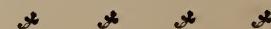
Bob Hill is wearing a sombrero now. He talks with a drawl and calls Will Rogers "Pard". The Billy Fortune stories are getting in shape for production under his typewriter.

* * *

Do your best—then better.



HAVE YOU AN IDEA?





Auto Magnate Middleton is a lover of ripe figs. If you do not believe it just watch him late in the afternoon almost any day.

Potato Broker Gardiner sold his spud patch to Jim the Barber and Crossman the violinist for \$2.50, with the guarantee that there was a crop under the surface.

Jim did not want to buy because he said he could steal enough.

But when they went to dig up the tubers, Jim uncovered but three weazened spuds. The pair of starch lovers went to Gardiner and demanded the return of their funds, and much to Gardiner's surprise he found that he had sold only three spuds for the \$2.50, which he admitted was a high price, even when the war was on, so he returned the cash and Jim sent the potatoes over to the field again.

Young America and his ideas are the making of this country. Every day somewhere a lad of tender years puts over an idea. This week at the big Goldwyn Studios in Culver City, California, a youth entered the gates of the producing plant only after he had put one over on the ever-watchful guardian at the main entrance. This is how he did it, in a letter to Mabel Normand:

"Dear Miss Normand:

"I saw a big circus coming into your gates this morning and I asked the man if I could come in and see the animals. He said nobody was allowed inside the Goldwyn studio.

"If you want to have a real circus scene let me come in to carry water for the elephants because that is always in every circus. I'll do it FREE for you because I want to see the show, also you. So please speak to your director about this because I want to see you work in the movies. I am on vacation and don't have to go to school and will work in pictures as long with you as they want me to, free.

"Yours truly,

"HAROLD REDMAN."

"P. S.—My mother says it's all right.

NEWS NIPS

By Billie Helle

Man is awarded dollar a blow in fight suit. Men, count your blows if you have that kind of a wife, and cash in later.

Inventor of good old ice cream soda dies. He did the world a good turn, but we never heard of him before.

Los Angeles is getting to be a big city; council decides to stop allowing herds of cattle, sheep, and hogs to be driven through city.

Organization formed to try and lower cost of flour; all we can see is a raise in it.

New York hotel association drive to stop swindling in hotels; guess they better start right in at the rate clerk's window!

Eastern bell-hop says four drinks and a man thinks a dollar looks like a grain of corn. Righto—and pop corn at that!

San Francisco milkman accused of throwing away skimmed milk. How is it possible? We get it nearly everywhere!

Tires sell for \$250 each in Budapest, but who wants to go there?

A corps of auditors are busy on the books of our Treasury Department, a quarterly happening, but it means nothing in the young life of our genial auditor, H. E. Edington, who looks on with aproving eye.

Gerald C. Duffy, former editor of Picture Play Magazine, has joined the Goldwyn editorial staff of scenario writers, his initial work being the continuity for the new Mabel Normand production.

I am 11 years old and am not afraid to go near the animals.

"H. R."

Miss Normand turned over the letter to her director, Victor Schertzinger, and the casting department issued an "extra ticket" to the lad and he entered the gates to the sacred studio. He carried water to the two huge elephants—and he is getting paid for it, too, but he is the happiest kid in the country, watching "Mabel" making scenes for her new picture, "An Empty Paradise," which is laid entirely behind the canvas walls of a small circus.



OUR ANSWER MAN

L. A. CITIZEN—Yes, we are sorry to say, the two motorists you saw arrested on West Adams were Hutchinson and Magnus of the auditing department, who were racing from the studio to town. The result was fifteen dollars each. "Hutch" failed to escape, though he tried to drive up a hill.

TOTO—In order to enter motion picture work at the Goldwyn Studios, the obvious thing to do would be to make yourself known to Clifford Robertson, the Casting Director. He has on file photographs and data concerning thousands of players and carries in his mind the names, faces and careers of as many others. By all means add yourself to his list. Who knows what may happen?

STRUGGLING SCRIBE—Do not send your scenario to the Goldwyn star you mention. Go about it in a different way. Send your script to the Scenario Department, where its possibilities will be judged by astute readers and the merits of your story will be made known to the star it best fits. For all you know the synopsis you imagine suited to Pauline Frederick may be just the vehicle for Mabel Normand. There is a right way and a wrong way of doing everything. Save time by choosing the correct method of procedure.

POETIC PAT—Bushnell Dimond, who wrote the verses to Mabel Normand in a recent issue of The Skeleton, has returned from France and is now dramatic editor of the Philadelphia Press. Write him for information regarding his history of the screen in verse.

It is a Goldwyn year.



GAIN YOUR OBJECTIVE



NEWS IN SUB-TITLES

Rupert Julian Joins Goldwyn Galaxy of Directorial Stars.

John Stebbins, Lieutenant in Reginald Barker's Army of Assistants, Weds Miss Dorothy Davis While Company is On Location in San Francisco.

Big Circus Comes To Goldwyn Field for Mabel Normand Production; Six Hundred Extras Used For Atmosphere.

"Doc" Sherry Returns From Hospital to Resume Duties as Incomparable Property Man for Reginald Barker Unit.

Will Rogers to Throw Rope in Mabel Normand Picture, While She Will Appear in His. Both Disguised to Keep Audience Guessing.

Major Rupert Hughes Arrives Tomorrow for First of Eminent Authors' Productions, His "Cup of Fury." Gertrude Atherton Comes Monday to Confer With Studio Executives Regarding Picturizing Her Famous Novel, "Perch of the Devil."

Enclosing Open Air Stage to Cost \$25,000, First Estimate Being Only \$10,000. Completed Early in August.

Geraldine Farrar Company Returns From San Francisco, Reporting Robbery of Two Demijohns Evidently Thought by Thieves to Contain Liquor, the Vessels Merely Holding Choicest Hypo and Developer.

Send in a story on somebody.

BLESSINGS ON HER
By Murray.

Surrounded by some children, I think 'twas six or eight, I saw smiling Mabel Normand, standing at the studio gate. They were selling something to her, to aid some charity, And the way she handed coin to them, just put a thrill in me. As she gave her cash, like a blessing, to each smiling little tot, It brought a fervent "God bless you" from every one upon the lot. That's why we all love Mabel, and I'm willing now to bet, No more popular young lady ever stepped upon a set.



Presenting J. J. Cohn, our smiling studio manager, one of Mr. Lehr's right-hand aces and an all-around good fellow.

Why did Will Rogers buy an overcoat in the middle of June? Because he was hung onto by a ham actor who dressed in a loud suit and attracted too much attention. Will dodged into a clothing store in Sacramento and they sold him a coat before he could get out—\$40 at that.

* * *

Managing Editor Hawks says that if Geraldine Farrar were not a great operatic and picture star, he would like to have her for co-editor of his scenario department; that she has the keenest, quickest, dramatic instinct that he has ever encountered.

They say a camel can go nine days without water but noisy Marjorie Miller of the laboratory forces has been known to go ten days without saying a word.

DON'T DO IT
By Ed Cushing

Last week it was suggested that we have the gymnasium opened for use.

It is unnecessary. If you want to see athletics, you might visit the carpenter shop and see the hammer throw, day or night.

The grips department exhibits weight-lifting each day.

Bowling and sword swallowing in the commissary.

Entrants for field events, see Hoover.

Long distance running by Dan Fish. Breathing exercises by the stars.

Kolb and Cooper Hewitt wrestle hourly.

Pictures thrown seventy feet in projection room.

Also the swimming tank would be better empty. Don't waste it. Lately conditions are such that some people drink it now.

Mabel Normand and her director, Victor Schertzinger, visited the Script Corridor the other day and the scribes poured from their offices for the event. Mabel never proceeds sedately and even in the atmosphere of heavy thought and concentration, came at her usual gait—a mad gallop. From the grins on the faces of all, she was very welcome, and in the conference that ensued, was listened to with great respect while the department discussed her next comedy vehicle and made several clever changes which she suggested.

Thompson Buchanan turned in a script to J. J. Hawks the other day, and in a short time a roar issued from the sanctum which brought the writers from their offices into the corridor.

"What the devil is this, Tommy? You've written an elopement into this story! It's all wrong! Take it out!" Tommy took the sheets with a dogged look on his face. "An elopement? Not if I'm in my right mind." Another glance and his face cleared. "Got some sheets of my new play, 'Civilian Clothes' mixed in here, Jack." "Golly! I must have sent some of your story down to Fred Butler at the Morosco." Tommy 'stepped on it,' forty miles an hour, down to the theatre just in time to prevent the stage director from a fit over the continuity sheets he was trying to figure out.

The Studio GOLDWYN PICTURES SKELETON

ARS GRATIA ARTIS

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, JULY 26, 1919

No. 6

"THE WORLD AND ITS WOMAN"

And of Course It's Geraldine Farrar. The Latest Proof of the Studio's Artistry, Submitted to New York In Confidence of Its Commendation



Persistence means achievement

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SERIOUS SPOTLIGHTS

How's your conduct?
Do you still run smooth?
Or do you let the hot weather interfere with your work and your daily life?

Well done if you do not—terrible if you do.

Hope you don't.

When we feel all petered out and sort of hot and messy, it is no sign that we should turn our faces to the side and let slip the things we usually do, and ought to do. Just because everything is not up to standard is no cause to sulk or snort or simper when something comes up that needs our undivided attention.

BUCK UP and meet your problem.

Do it ALWAYS; do it NOW; do it FOREVER.

You'll get along a whole lot better, be higher in your own estimation as well as in your friend's, and your co-worker's.

Big men run big things because they know how to handle the LITTLE things. If we trip on splinters, what will we do when we bump into a log? Better start watching your step, for some day you're going to work on, and on, and when you find a big log you're going to snort and THINK you can't get over it, but when the test comes, why—nothing is easier than rolling off a log, when once you get onto it.

Is that right?

For the past few weeks a corps of insurance experts have been looking over the grounds at the summons of H. E. Edington, who has an idea he can get another reduction in the rates. He succeeded in arranging one already. Pretty good.

THE BROMIDE

(Written Exclusively for The Skeleton)

What on earth stirred up the riot?
Gee! They're mixing it for fair.
Look! Pa's* got a hold of Litson
And is pulling out his hair!

Lord! Just look at Desdemona
Chasing Williams 'round the place.
And there's Bruster painting pictures
With his fists on Joe Cohn's face!

Ye Gods! There goes George Webber
Dragging Gardner out the gate.
No, it's nothing 'bout the Kaiser—
Some one said that Ma was late!!!

*"Pa" and "Ma" are the names by which Mabel Normand and Victor Schertzinger address each other.

Popular Indoor Sport, at Any Studio:



THE PLAY (on words) IS THE THING

(With apologies to Shakespeare's famous line)

Undying fame is Victor Hugo's crown;
His settings to life's pictures still enthrall—
But the motion picture play
Is life's setting of today,
And our Hugo is the Victor of them all.
Art Department please bow acknowledgments.

This smacks of preparedness! In the commissary Saturday noon the following was overheard:

He—"Going to the beach tomorrow?"
She—"Yes."

He—"See you in the dance hall?"
She—"No; swimming, of course—I can't understand what you see in dancing."

He—"Well, of course, you don't see as much in dancing as you do in swimming, but—"

TOLD IN THE DRESSING ROOMS



Pauline Frederick is receiving thanks from a number of Goldwyn Studio motorists who live in Hollywood and Beverly Hills. It is all because she was instrumental in having a highway built between the Culver City studios of Goldwyn and the short cut boulevard to Hollywood and Beverly Hills.

For some time the road was in terrible shape, and necessitated slow and careful driving. One day Miss Frederick met one of the county supervisors, and motoring became the topic of their conversation. She was complaining of the rough road that formed part of the short cut to the studio. The official noted her comments and investigated the piece of roadway, with the result that workmen started building an oiled highway, and today the many Goldwynites who drive the distance can make it in much less time and far easier than formerly.

Peggy Wood left for New York and another Broadway play, after finishing her work opposite Will Rogers. The last few scenes were with Rogers where a lot of smoke is blown on them. After several takes, she exclaimed, "If this continues we will be a couple of smoked' hams,' won't we?" (Mercy on us.)

* * *

John Bowers is going to have his palatial yacht "Uncas" brought around from New York, so we expect to hear of Jack Hawks and a few others digging up their sea-going togs, breaking in briars, and otherwise "salting up" for the coming season.

* * *

Cliff Robertson has some 4500 players, extras, characters, and would-bees registered in his little card index of the casting department. He can furnish anybody from a month old baby Zulu to a hundred and ten year old Belgian—everything real, too.

Romeo Geo. Webber came hurriedly into the laboratory recently to get Anna Spiegel to help him find the high lights on a negative close-up of a negro chasing a black cat in a dark cellar.

FIRE!

Business Manager J. J. Cohn is having Goldwyn Studio fire apparatus slicked up and everything. The signs have been sunburned, so will be repainted, while the rest of the equipment is to be likewise treated.

He said that the alarm horns, similar to those in use at the shipbuilding yards, can be heard all over the studio grounds. When this work is completed, we may expect to have some fire drills.

So that you will not have to run madly out to the nearest sign to know where the fire is, just glance at the bulletin and see where your location is, then paste this in your hat or on your desk or wherever you happen to be most of the time:

FIRE INSTRUCTIONS Goldwyn Studios

Any person discovering fire should immediately sound the alarm from the nearest fire station, at the far entrance to the Property Department, or in front of the commissary.

When the signal is sounded, the fire squad will proceed to the fire, with chemical wagon and fire hose, from the various stages.

The following signals will show location of fire:

1 long
1 short

Stage No. 1.
Administration buildings.
Vault. Editorial building.
Dressing rooms near gate.

1 long
2 short

Stage No. 2.
Center dressing rooms.
Prop room near Stage 2.

1 long
3 short

Stage No. 3.
Far end dressing rooms.
Far end prop room

1 long
4 short

Stage No. 4.
Garage. Store room.
Carpenter shop.
Plaster shop.
Directors' offices.

1 long
5 short

Stage No. 5.
Red scene dock off Stage 5.
Exterior sets between stages 4 & 5.

1 long
6 short

Stage No. 6.
Scenery stored in back of Stage 6.
Exterior sets in back of lot.

Continued Alarm

Laboratory.

CARRY ON!

Well, fellers, a bit of sad news, but it must be. The little letters that are painted on the operating room doors, which state "POSITIVELY NO ADMITTANCE," will have to be lived up to.

Operators D. K. Reed and H. M. Sailor have been told to enforce the law, so it is up to you to help them.

If you want to see the pictures when they are finished, you can always find out from a cutter (maybe), when the last run will be made. Please—.

It can be done.

STENOGRAPHER'S SENTIMENTS

The P. E. had a little car,
The color, it was red,
Instead of coming back when 'twas due,
It always came ahead.

I went to catch that little car,
I was going out to dine,
I ran two blocks and missed it.
That —, —, —, SHORT LINE
—A Fellow Sufferer.

Keep the Studio beautiful.
It is a Goldwyn year.



SYNDICATE SALLIE—Yes, it is true that Rose Meyer is studying journalism, her reason being to prepare herself to become a reporter for *The Skeleton*.

MILLIONAIRE EXTRA MAN—No, Clarke Irvine was not walking to the Studio the other morning. He ran out of gas and had to walk for petrol. We believe he wears Groundgrippers. Better ask him if you intend walking any distance.

MODISH MELVILLE—Just now we cannot furnish you with the pattern of E. Richard Schayer's amazing motor coat, but in an early issue we shall publish an exclusive photograph of this unique combination of pongee and pigskin in sufficient detail for you to copy it. Only be patient.

ENVIOUS ELLA—Of course, quadrupeds are paid for their efforts in Goldwyn Pictures. "Stoker," Pauline Frederick's puffy Pomeranian, is not playing in his mistress' current production, but is resting from recent arduous labors before the camera. Geraldine Farrar's Pekinese "Sniffles" is, however, assuming a role at present. Her name adorns the Goldwyn payroll, the canine's art bringing her \$5 a day when she plays herself, and for impersonations she receives \$7.50, as, for instance, when a Russian wolfhound is specified in the script and "Sniffles" deigns to substitute.

COLOR EXPERT—It is impossible to give you the recipe used in achieving the indescribable color combinations seen in Victor Schertzinger's costumes. He does not use mere Diamond dyes, however, but a rare compound of vegetable colors, the secret of which was smuggled out of an East Indian rajah's court.

MATCHMAKER—We regret to inform you that Joseph P. Joyce, winner of *The Skeleton's* recent popularity contest, is married. Glad, though, to answer your questions regarding the eligibility of other tempting Goldwynites.

Bob Hill and Lou Lighton have what they call "windshield" colds. They are trying everything from red flannel chest protectors to eucalyptus atomizers, and the upstairs continuity rooms smell like real drug stores.

A DISTINGUISHED ARRIVAL

Gertrude Atherton, eminent author, thus vividly gives her impressions of the Studio: "Four days after leaving the heat and dust of New York I waked to find myself surrounded by palms, to feel the breezes filtering through orange and fig trees, to work through long days and to sleep through short, cool nights.

I left the straight, conventional streets of New York to walk through bits of Petrograd, London and Cairo; to find myself in the maze of a circus, to be an onlooker at a magnificent Victory Ball with the radiant and wonderful Geraldine Farrar as the central figure.

Approaching the Studio, the colonnade is that of ancient Greece; but inside I found something not unlike the wonderland of an exposition. Here every one and everything is extraordinarily modern. Every one is enormously capable, but no one seems to be imbued with the senseless rush and hurry I left in New York. Every one is amazingly clever in his specialty, and all are pulling together like crack oarsmen—but not too hard to be gentlemen.

Having had disastrous experiences with three motion picture companies, I am delighted to find that Rex Taylor has written a continuity of my 'Pereh of the Devil' precisely as I should have written it were I clever enough to write a continuity at all. He has caught the fascination of the ore and grasped the psychology of my characters. There is not one point I can criticize. All in all, I am charmed with the Goldwyn Studios."

OFTEN HEARD EXPRESSIONS

- "Do I need a pass to come in?"
- "Outside wire, please."
- "Is Miss Normand at the studio today?"
- "There will be a consultation in Mr. Lehr's office at noon."
- "Harry Rankin on the phone."
- "Is there a car going to town?"
- "The picture will be run upstairs at two o'clock."
- "See Mr. Litson."
- "Ask Mr. Cohn."
- "Mr. Wilhelm knows."
- "You'll have to go to Mr. Ballin."
- "I don't know about it."
- "What time is it?"

Did you see Pauline Frederick cooking steak and onions in her new picture? Surely did smell like the good old days—and how she CAN cook. Frank Lloyd ate one steak and a pile of onions after the scene was over. (Note, timid readers, if we sent this out in a publicity story they would brand it as the great American Bunk—but you and I know it is true; 'smarter of fact, I envied Frank that feed.)



Mabel Normand was reading some fan mail between doing circus scenes with Pa Schertzinger. "Look here," she announced; "this poor fan girl wants to know if it's easy to work in pictures—wish she could just see me shining the shoes on that big elephant—and she might not be so darned anxious to work around these camera stages."

Which is very true. We watched Miss Mabel doing some scenes right in between those two animals, and it was no easy task—BELIEVE us.

This week we offer Robert Bishop, who prunes some of our productions. "Bob" is a conscientious youngster, who is making good in the cutting



room, his latest task being Tom Moore's "Heartsease." Of course you know him.

The Goldwyns went down to defeat in a game with the Metroites last Sunday, which was a twelve-inning affair, the score being 6-5; but don't worry, boys—we will be there strong at the finish.

The Goldwyn film nine and the Ince team clash next Sunday at Hazard playground in a scheduled game of the Photoplayers' League. Watch for the smoke pots, boys!

Jack Mulhall visited the studio Wednesday. He was exhibiting a brilliant new Masonry pin. Good work, indeed.

Ask Jack Dennis what he knows about crude oil. (???)

NEWS IN SUB-TITLES

Mabel Normand and Publicity Department Reconciled After Long Feud; Event Signaled by Costly Gift to Exasperating But Adorable Star.

Arthur Rose Appointed Stage Manager to Work Under Mason N. Litson, Manager of Production. Every One Now Trembles at Approach of New "Simon Legree."

Norbert Brodin Promoted From Assistant Cameraman to Cinematographer Supreme With Tom Moore and Harry Beaumont Company. Volley of Congratulations.

Robert B. McIntyre, formerly Manager Studio in Fort Lee, Arrives to Assist Production Manager Litson.

Extra! Will Rogers Does Under-Water Roping in Studio Swimming Pool, Thus Eluding Still Camera.

EXPRESS!

L. H. Buell has received invitations for Goldwynites to attend a fast golf tourney at the Brentwood green, Saturday and Sunday of next week, August 2 and 3. Eight elegant cups will be awarded, and all putters hereabouts are urged to try for the valuable prizes. Saturday evening the club postpones its own dinner-dance in favor of the photoplay people, so make your reservations early to the secretary, Santa Monica 1338, or Edmund Mitchell, Hollywood 2400. You do not need to golf to dance. Attend if possible.

Already Buell has a couple of entries. See him if you want to go in. We may expect to see Messrs. Schertzinger, Mescall, Taylor, Tellegen, Barker, Standing, Robertson, Buell, and others, in training for the events.

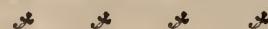
That Samuel Goldwyn had come suddenly to the studio was the rumor flashed about the grounds, all because Harry Rankin saw Harry Caulfield, who resembles Mr. Goldwyn a bit, sitting in the front office. Be more careful, Harry.

* * *

Doc Sherry says it is no fun having your tonsils taken out five times in one operation. His voice echoes his thought. Ether.

* * *

Have you a picture for us?



Do small things well



SAMUEL GOLDWYN ARRIVES TUESDAY!

THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, AUGUST 2, 1919

No. 7



Tom Moore is admirably shown in this beautiful Goldwyn Picture, which was directed by Harray Beaumont, from the continuity by E. A. Bingham. The story is old, but is told in new color. Hugo Ballin executed the exquisite interior settings in which the debonair star plays with a strong cast, including Helene Chadwick, Rosemary Theby, Alec B. Francis, Sydney Ainsworth and William Burress, besides a number of other luminaries. Robert Bishop trimmed it to the required five-reel footage. Samuel Landers did the cinematography. Taken all in all, "Heartscase" is deserving of much praise. We are proud of it.

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THOMPSON BUCHANAN

SERIOUS SPOTLIGHTS

Samuel Goldwyn arrives at the Studio Tuesday morning.

His coming means **MORE** to you than ever before. For **YOU** are now a unit in the most powerful motion picture organization in the **WORLD**.

This was brought about by the signing of papers within a few days of Mr. Goldwyn's departure from New York, by which affiliation is made with A. H. Woods and Lee Shubert, the two largest theatrical producers in the world. Do you realize the significance of this?

It means that our available material for production will not only include the immense number of plays owned by the Woods, Shubert and Selwyn interests, but that Goldwyn Pictures will be shown in in the chain of theatres controlled by them.

It means, too, that Goldwyn's capitalization has been increased from \$3,000,000 to \$20,000,000 and that the presence of certain financial interests on the board of directors places unlimited resources at the disposal of our producing organization.

Throughout the country this has been regarded as the most **IMPORTANT** and far-reaching announcement of the week, and the most momentous stride in Goldwyn's pace toward **WORLD-WIDE SUPREMACY**.

YOUR opportunities have been increased by this.

YOU have helped to bring this about because every member of the Goldwyn personnel has done constructive work. You have given Mr. Goldwyn and Mr. Lehr

IT PAINS US MORE

A hitherto dignified member of the studio forces was recently seen indulging in a midnight "nature" dance on a certain Culver City lawn to the accompaniment of ribald laughter from chosen onlookers. If this thing goes on The Skeleton will be compelled to make startling revelations.

* * *

Have you had your nails manicured? Then see the Tom Moore set and there you will find three pretty girls who will do the trick for you. Harry Beaumont and Norbert Brodin are now using their nails for mirrors.

* * *

John Bowers is the only man in the west who can sing all of "Listen to the Mocking Bird," and play his guitar. He really makes fine music, too. Miss Frederick likes to hear him play. So do we.



Fitzgerald of culinary fame does not say this:

Breakfast from 8 to 9;
Dinner from hand to mouth;

Supper from what's left over;
but somebody else said it—not necessarily about our commissary, but just to be saying.

* * *

Frank Lloyd hoisted eight tons of hay at his ranch. He exhibits husky arms covered with scratches to prove his—statement.

* * *

Somebody dropped this in the box: Who was Santa Claus' wife? Why, Merry Christmas, of course. (No name, or we would have sent ambulances for the remains.)

PERCY HILBURN

Cinematographer Extraordinary: His Artistry Has Won Him Not Only Professional Supremacy But the Warm Friendship of Every Star Whose



Beauty He Has Captured With His Lens. Of Course Percy Has Photographed Every One of Geraldine Farrar's Goldwyn Pictures and—But Ask the Diva Delightful What He Means to Her Success

cause to point with pride to the Studio organization.

Expansion of activities means expansion of opportunities.

To what extent you will take advantage of these opportunities is not for Goldwyn to say but for **YOU ALONE** to determine.

Have you a picture for us?

Ray Moore returned this week from a location hunting trip to the Sacramento River country and Harry Connelly got back from a heated pilgrimage to the desert near Brawley, where he got pictures of some fine locations.

* * *

Our idea of a good time is watching two reels of titles being run off, with artists watching. Not a scene, just lettering. Robson and Dunning, with their gang do that nearly every week.



IT IS A GOLDWYN YEAR!



TAKING THE CAKE

There was a piece
In a news-
Paper
About the Finns
Having bought
700,000 pieces of
Soap.
But if you know
The Finns
And how they use soap,
You will have to admit
That that
Sort of a story
About the Finns
Is fishy.

Much Obliged.

**EDITORIAL DEPARTMENT MURMURINGS**

Speaking to Sir Futter the other day, Will Rogers remarked: "If you leave any handsome close-ups of me in my latest movie, young feller, your name's sure goin' to be Dennis."

Recovering his equilibrium, Futter replied: "I can't think of a worse fate."

* * *

Robert Kern motored to Culver in his Blue Nash Tuesday.

* * *

At last the title department has perfected their intercommunicating phone signal. Mammes kindly take notice—telephone in editorial department discontinued except for editorial purposes.

* * *

Newly arrived contractee about to short-cut across lawn, hearing voice from behind, turns, sees Smiling Frank Hull pointing to the sign: "Keep Off the Grass."

FOR COMMUTERS

Pacific Electric cars leave Seventh street as follows:

| For Los Angeles | For the Beach |
|-----------------|---------------|
| 4:55 | 4:51 |
| 5:15 | x5:11 |
| 5:35 | xx5:26 |
| 5:55 | 5:39 |
| | s5:46 |
| | x5:59 |

x—Except Saturday and Sunday.

xx—Except Sunday.

s—Saturday only.

Paste this in your hat and make corrections.

The railroad company refused to allow their cars to stop at our street.

J. J. Cohn, we deduct, has been swimming a great deal of late.

NEWS IN SUB-TITLES

Rex Beach Arrives; His Greatest Novel Next Picturization.

Director T. Hayes Hunter Starts Monday on Hughes' "Cup of Fury," First Eminent Authors.

Sophie Wachner Here to Become Designer in Charge Costume Department.

Florence Deshon Rents Bungalow Soon After Arrival; Has Already Won Whole Studio.

Helene Chadwick Signs Five Year Contract.

Louis Kolb Suffers with Blood Poison; Not Dangerous.

Building Constructed in Swimming Pool Stops Aquatic Pastime—Oh Me, Oh My!

OUR ANSWER MAN

SCREEN STUDENT — Nowadays works of the best authors and dramatists are finding their way to the screen, the latest being none other than Arthur Wing Pinero, conceded to be the greatest master of dramaturgy writing the English language. Two Goldwyn stars, Pauline Frederick and Tom Moore, have begun picturizations of his plays. Frank Lloyd was chosen to interpret Pinero's subtleties with Miss Frederick and Harry Beaumont with Tom Moore.

MONTECITOITE — Correct — Will Rogers WAS in Santa Barbara last Saturday. He drove up with the Lightons for dinner at the Belvedere, returning the same night. No, he does not chew tobacco. Thought everyone knew it was gum. Yes, and several children.

OUTSIDER — Bob McIntyre did not manage a Goldwyn studio in Fort Lee, it was for the World firm. Ask Mr. Litson to introduce you; we are forbid. He is a very nice chap, indeed, and will no doubt be interested in you if you came from his home town; but see him.

CAMERAMATEUR — No, you are all wrong. Percy Hilburn has known Miss Farrar for a number of years, and has photographed her in all her Goldwyn pictures. Yes, he was with Lasky at one time. Texas is right.



Frank Lloyd, directing Pauline Frederick, was asking on extra man if he had ever acted to amount to anything. The fellow replied, in a sort of dry tone, "Well, I've been doing it in pictures for a year, and for thirty-five years I've been married."

"You'll do," replied Lloyd.

* * *

Cullen Landis plays the short-changing artist ticket seller in Mabel Normand's picture. He had to learn how to do the trick, so he watched Fitzgerald in the cafe—not short-changing, but just handing out the money, to see how it was done. (Ticklish subject.)

* * *

Florence Deshon, who arrived last week to be among our stockaders, was complimented by Director Lloyd upon her selection of a hat for a certain part. She announced that she searched the stores, then came home and spied her mother's hat—which it was. Mothers are very handy, indeed.

* * *

Willard Louis won the amateur championship billiard shoot at the L. A. A. C., making a total of nine cups now in his possession for knowing his cue so well.

* * *

Geraldine Farrar says she would have given anything the other day in the ball room set to have had a common ten-cent back scratcher. (One has just been purchased and hangs safely in The Skeleton's office for future use.)

* * *

Leota Lorraine is with us again because she is acting in the big cast with Pauline Frederick.

ANOTHER FISH STORY

By "Hoot Mon"

When a fellow is a knocker you describe him as a 'Crab'
And a husky kind of guy becomes a 'Whale';
While a 'shark's' the sleek attorney whose surname should be Grab
And a 'Shrimp's' the little doll type—gender male.

The giddy "Kipper" on the beach describes the Venice girl,
And, "Drop the 'Lobster' killjoy is her wish—
But the voice in Goldwyn's prop room that's like a bag-pipe skirl,
Proceeds from yet another Dan(dy) Fish.

IMPORTANT

A plaintive, but reasonable, plea comes to us from the guardians of the gates in this wise: "If the people at the Goldwyn Studio would conform to the rules and secure passes from the office for their friends, they would avoid much embarrassment to themselves and friends by being refused admittance.

The gatekeepers are under strict orders not to admit any person unless their name appears on the gate list or is on a written pass. Others should apply at the office.

* * *

Charlie Stallings surely was a little hustler for the Assistant Directors' big barn dance. Incidentally he had a good time that night—ask him.

NORBERT BRODIN

His Smile Tells Its Story Even While It Tries to Rival Tom Moore's. But



Don't Wonder at This—Norbert is the Star's Recently Promoted Cameraman.

Sign in Litson's office is pretty good for all of us:

"DON'T TAKE ANYTHING FOR GRANTED."

He also has another on a post card, but we need to be reminded, so here it is:

"DO IT NOW."

Many would profit if they lived up to the merest motto. Right-o, says the teacher.

* * *

Joe Delfino (questioning an applicant for the part of an orphan in the new Mabel Normand picture): "Do you think you can do this scene?"

Six-year-old: "Sure."

Joe: "How do you know what an orphan would do? Are you an orphan?"

Six-year-old: "Yes."

Joe: "Well, how often have you been an orphan?"

Six-year-old: "Or'fen enough."



Our friend "Schreck" of the laboratory has always been known to be correctly attired in the season's latest toggerie, especially when it comes to striped shirts—a zebra has nothing on him!

* * *

Lou Tellegen was near to being peeved the other day when Director Barker said, addressing his players, "Now Lou, you will carry in the tea tray and give it to Miss Farrar, then exit." Lou jumped up, but Barker saw the mistake and announced that it was Lou Salter, who plays the personal maid in Miss Farrar's new production. Lou, Lou, but the other Lou is the only one in Miss Farrar's life.

* * *

Eddie Lowe has just bought a new car, A Hudson that's far from bizarre.

He should fit his tonneau
With a typewriter so
He can write as he journeys afar.

* * *

Monday morning Geraldine Farrar came to the studio at seven. She was the first to arrive, and was very happy to see the fog, which she said would keep her face well during the day, but when the sun burst forth, she began to get nervous, as they all do when the heat comes.

* * *

The French cutter working for the M. T. company has an unusual name—on stage No. 2—whisper it—ssh: "The Big Bertha."

THE BUZZ-SAW

Procrastination is the average man's greatest fault. Putting things off, waiting until tomorrow, the idea of delaying has wrecked more individuals than any one fault in this business.

One inactive, indolent, put-it-off man can stall the success of the whole organization; and he will!

When the prompt, alert, aggressive members of this organization see some lotus-eating loafer going to sleep on the job, it has a bad influence—very bad.

The man who decides to wait until tomorrow afternoon to do a thing which can and ought to be done today, doesn't believe in his heart that he is the man who ought to be holding his position. Men, listen to this: Time is our most valuable asset; Time will bring us the things we desire—but it will also bring us the things we dread.

Don't waste time!

The greatest actors on the lot are not made up—they are the men who live the big parts they are playing.

—A Silent Partner.



THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, AUGUST 9, 1919

No. 8

ANOTHER WEEK: ANOTHER GOLDWYN WINNER



This time it is "Bonds of Love," with Pauline Frederick and a great aggregation backing her, directed by Reginald Barker. Frankie Lee plays the greatest part of his youthful career, with Percy Standing opposite the star. Betty Schade and Leslie Stuart do creditable heavy work. The picture is a knock-out, sure.

The Studio Skeleton

Released Every Saturday

GET IT AT THE MAIN GATE

A weekly organ of, by and for the Goldwyn Studio Personnel

Contributions expected from everyone.

Editors

CLARKE IRVINE NORBERT LUSK

Associate Editors

J. G. HAWKS LOUIS SHERWIN
THOMPSON BUCHANAN

SERIOUS SPOTLIGHTS

"PERSEVERANCE."

"ECONOMY."

"HARD WORK."

You heard Senator Cartwright and "Three Fingered Jack," W. A. Godwin, say those words last week.

"The door of opportunity in America is open to every one of you," was a salient expression of the Senator-Lawyer who used to drive mules at forty dollars a month, but who studied, worked, progressed—made a success of his life.

What are YOU doing with YOUR opportunity?

The sky is the limit for you, if you want it to be. You can do ANYTHING you choose, but you must work. We do not get anything in this world that we do not pay for. Buy a cheap garment, wear it for a month, then get a guaranteed piece of goods and try it for SIX months, and which will be the best? The one that cost you more. Of course it will. The same goes in all things.

Employers the world over are looking for men and women who do not try to WASTE minutes, but who try to SAVE them. Produce more than the other fellow and see where you go.

You'll go UP. You CAN'T go below. Get the old smile into your work, your play, your voice—radiate prosperity, happiness, workativeness, and you ARE BOUND TO WIN.

And you'll help make better pictures; you'll make more money; you'll feel honest with

OVERHEARD IN THE BARBER SHOP

Jim: "Poor Jack 'ad to be sent to the asylum, sir."

Cliff Robertson: "'ow's that, Jim?"

Jim: "Well, you see, Jack's my twin brother, and 'e kept broodin' until it 'ad to be, sir."

Cliff: "Is that so?"

Jim: "Yes, no money in this business now, sir."

Cliff: "What's the reason, Jim?"

Jim: "Prices too low, sir. Unless a customer takes a shampoo, it doesn't pay to shave or haircut. Poor Jack, I caught 'im trying to cut a customer's throat because 'e refused a shampoo, so I 'ad to send him to the lunatic asylum."

Cliff: "Pretty tough, Jim."

Jim: "Yes, sir, me lord. Makes me that sad, sometimes I wish I 'ad let 'im slash all 'e wanted to. Might 'ave saved 'is reason."

Jim looks at Cliff.

Jim: "Shampoo, sir?"

Cliff: "Sure, 'alf a dozen of 'em, Jim."

Curtain.

When Frank Lloyd fell from the camera stand, Bill Allen, a carpenter, was directly underneath, breaking Lloyd's fall. He suffered a badly cut wrist, which is just now healed completely, and that was six weeks ago. (Editors who called that story bunk, might like to see the man's wound.)



When Goldwyn's President Meets The Vice-President. Abraham Lehr Welcomes Samuel Goldwyn, Whose Smile Plainly Shows His State of Mind.

yourself, and, above all, you'll be doing what you OUGHT to do.

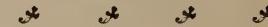
DO IT.

After considerable experimenting in the mechanical department of the Goldwyn camera rooms, Marcel Le Picard, Will Rogers' cameraman, has perfected a special lens formula which produces an entirely new and different effect in cinematography.

The wizard of lens combinations explains that the new idea is one that has taken some time to work out. By making a new receptacle with adjustable lens carriers, he can produce a close-up with varying degrees of "out-of-focus" effects, which are quite

pleasing. One of the features of the new idea is that the image on the screen is in perfect focus, and the features are sharply outlined, but there is a sort of halo effect over the entire picture, which has not been seen before. This can be controlled at will while the film is being exposed.

The first demonstration of this new near-view photography and its almost astounding effect is to be seen in "Through the Wrong Door," the latest Madge Kennedy production. The image is so "clearly blurred" that it becomes more than beautiful, and one wonders how it was possible to create such an effect.



IMPORTANT

Williams and Murray, if you stop to think of it, have to memorize the faces of 175 salaried people who pass in and out of the main gate daily. Likewise they have to know 90 "clock" people at the front entrance, and 150 technical "clock" people who come to and from that department, besides players cast for one picture, and extras working one or more days. Altogether it is SOME job, so do not frown if they have to ask you your name once in awhile.

The evolution of * Victor Schertzinger's directorial costume for the circus stuff was amazing. First he appeared at the tent in white trousers and sport

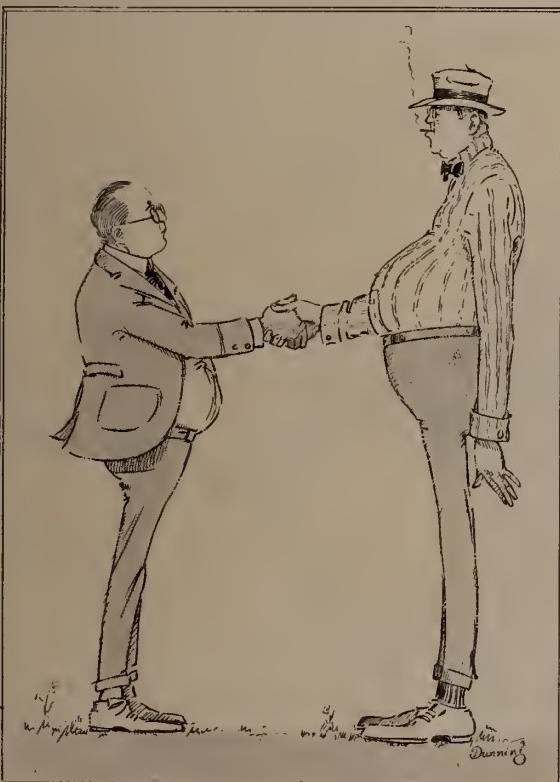
coat, then a gray suit, followed by an old suit, puttees and so on—then he failed to care what he wore, it was so dusty.

* * *

Director T. Hayes Hunter, who recently signed to make Goldwyn Pictures, starts work Monday. Claude Camp will act as his assistant, and Edward McKiernan will be head of the property end of it. Abe Scholz is to preside over the B. & H. machine.

* * *

It has been suggested by one of the staff, whose eyesight is exceptionally good, that Bre'r Hawks fit out the galaxy of Blonde Beauties in the Scenario Department with "Oh Boy" bathing suits and run competition with our friend, Mack Sennett.

**PROHIBITION NOTES**

By C. I.

A man is now judged by the cellar he keeps.

A quart in the hand is worth two—on the other fellow's table.

All is not liquor that bubbles.

Save the drinks and the full bottles will take care of themselves.

Don't worry, little White Rock; you'll be a High Ball by and by.

Sermons in stones? Yes, and kicks in raisins.

It's an ill pint that does no man good.

Look before you leap—for bootleg booze.

MUTUAL ADMIRATION

Time—Noon.

Scene—Commissary porch.

H. B.—Jack, the dra-a-ma you injected in that story was simply amazing. It thrilled me to the core.

J. H.—Thanks, Hugo! By the way, I want to congratulate you on your interpretation of the Ionic Renaissance used on the Petrograd street.

Both (on parting)—Success to you, brother. (Slow iris out.)

**OUR ANSWER MAN**

EDITORIAL EDWARD—NO, Miss

Schreiber is NOT a reporter for The Skeleton. She was invited to be, but refused flatly, saying that nothing ever happened in her department but work. We might consider your request if you think you can dig up the news.

* * *

NORMAND FAN—"Upstairs" is Mabel Normand's new Goldwyn Picture, in which she is at her delightful best. It will be shown at the Alhambra Theatre, beginning Sunday, and you really shouldn't miss it.

* * *

ANNABELLE—Pauline Frederick was born in Boston and made her first appearance on the stage in musical comedy, gradually proving to the public that her forte was emotional acting. Can you imagine Miss Frederick wasting herself in musical comedy now? Rather not!

* * *

KIDDIE KAR KARL—Little Frankie Lee is a great favorite at the Goldwyn Studios. Not only is he a clever little fellow, but he's entirely unspoiled by Pauline Frederick's marked fondness for him. He played a big part with her in "Bonds of Love." Now he is acting with Mabel Normand.

MATINEE MAID—You would be surprised to know what a sportsman your romantic Lou Tellegen is. He is an inveterate golfer, fisherman and all-around athlete. For a long time he was the champion fencer of France and his strength and skill as a wrestler would amaze you.

George W. Bellman, of the Seattle Times, who conducts one of the most interesting and largest photoplay sections in a daily newspaper in the country, was a visitor to the Goldwyn Studios Tuesday. He comes south every few months in order to get in personal touch with the picture situation. The Times is one live paper that recognizes the value of a picture section.

* * *

Mr. Babille is making good as an A. D., with Harry Beaumont.



Ely Stanton, Lou Tellegen's bodyguard, was refused food at the counter because the girl thought him real black. Stanton proved it—guess how?

If there is anyone left out of the front page cartoon this week, it surely must be the publicity toilers or the gatemen!

Electrician Bradley hopes to be a rancher some day. He is now practicing—trying to cultivate a moustache, though progress has been very slow.

The Skeleton has had agents trying to get a statement from Jean Hollingsworth. But every time the word "publication" is mentioned to her, her statements take a bent that causes our vanity to hesitate about printing them.

Who said Lou Tellegen minded walking upstairs once or twice a day? (!)

WHAT T'HELL IS THIS?

From R. R. Colyar



OU sometimes hear, "It's cold as Hell"; 'Tis often said, "It's hot as Hell." When rain pours down, "It's Hell!" they cry; It's also "Hell" when it is dry. "We hate like Hell to see it snow"; "It's a Hell of a wind when it starts to blow."

How in the "Hell" can a person tell Just what is meant by this word "Hell"? That married life is "Hell," they say, When you come home late, there is "Hell" to pay. "Hell, yes," "Hell, no," and "Oh, Hell," too, "The Hell you don't," and "The Hell you do." And "What in the Hell," and "The Hell it is," "To Hell with that," and "To Hell with this." And "Who in the Hell," and "Oh, Hell, where," And "What in the Hell do you think I care?" The "Hell of it is," and "It sure is Hell"— And still we don't know what in Hell is Hell!

—Anonymous.

GOLDWYNITES WIN THREE CUPS

In the Brentwood golf tourney Goldwynites won three cups, more than any other organization represented at the picture people's play. Saturday Gerald Duffy won the low net trophy, his score being 91-22-69. Rex Taylor caught the match play against par trophy with 81-18-63, his rise on par being but one. Johnny Mescal made the cup for low gross score with 54 holes.

Our old friend Buell hit them Sunday in 76-73-77, but was not quite up to his usual gait or he would have made the grade. Edwin Stevens connected with a cup also.

The meet was a great success, bringing about seventy players from the various studios together for many hours of good fellowship and fine sport. The dinner dance Saturday night was an enjoyable affair.

It seems rather up to the Goldwyn Golfers to stage a tournament in the near future and to keep up the good work started by the Brentwood Club and the Lasky Studio folks, who engineered this very pleasant affair.



GRACE LYNCH

*Here she is!
We told you we would kidnap her,
and we DID.*

*My! but she will be surprised to
see her picture in The Skeleton to-
day. We went to her with honed
words, asking for a nicely posed pic-
ture.*

*"No—can't have my picture."
"Please, Miss Lynch," got us nothing.*

*So you better take warning from
this and if we call on you for a pic-
ture, come through or we may get
you in a pose that will not flatter
you. Our cameramen are invisible at
times, you know.*



Ah, ha! Frank Lloyd has at last found the ideal actors to direct—he did five scenes with his characters, just as he asked them to play—just names painted on the door.

* * *

Jack Jevne wants the swimming pool refilled right soon.

* * *

Florence Deshon was born in Tacoma, and this is the first time she has ever lived in the West, as she was taken to New York when only a few months old.

* * *

If they advertised! "Come to the Casting Department and get bawled out by experts. Cliff Robertson, elusive president; Jack Sayre, hard-boiled secretary; Charlotte Cameron, telephony tales; L. G. Rigby, the boy Ananias.

Another next week—(?)

NEWS IN SUB-TITLES

Goldwyn Cow Punchers to Take Big Part in Fleet Rodeo at Expo Park Tomorrow. Will Rogers Heads Our Contingent.

Farrar Company Leaves Next Week for Desert to Film Scenes for the New Production.

Louis Sherwin Carries Arm in Sling, Suffering From Writer's Cramp, Sustained While Doing Skeleton Work—(?)

Somebody Said Thompson Buchanan Had Gone East to Negotiate On His Play—But He Sent the Wife to Do the Business.

Mr. Goldwyn More Delighted Than Ever to be at Studio; Holds Reception for Press Representatives.

Herbert Fei Promoted From Purchasing Department to Assist Business Manager Cohn in Matters of Transportation.

Cedric Gibbons Leaves for New York On Mysterious Mission, Returning Shortly to Resume Work.

THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, AUGUST 16, 1919

No. 9

HIS SECOND GOLDWYN PICTURE---SURE FIRE, SURE!
"ALMOST A HUSBAND"



Ernest Smythe, our English artist, has put enough into this drawing so that we need not use any description. The story is a BEAR!

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SERIOUS SPOTLIGHTS

Are you a question mark?

Or are you a big exclamation point?

Do you try to LEARN or do you always TELL what you know on the subject at hand?

Be a question mark rather than an exclamation point!

Exclamation point people are always BLOWING OFF STEAM; telling what they know about things. The others ask questions rather than try to show what they know.

Discussion is the SPICE of conversation; argument is the SOUR MILK of the talk, and questioning is the IMPETUS that drives the information forth.

Thomas A. Edison worked on some submarine detectors or something last year on board a naval vessel. HE is a wizard, yet he listened to each experienced man and LEARNED a lot about some things he had never experimented with—and you should have heard him ask questions. The only way to LEARN is to ASK.

YOU want to RISE, don't you?

Well, then, do not try to show off what you DO know, but try to LEARN more than you already know.

One general manager of a large company FAILED for ten years because he tried to demonstrate that he KNEW ALL ABOUT THE BUSINESS. Then one day he awoke when his inferiors began passing him. THEY were the "guys" that had always been more quiet, but questioning—ap-

GOLDWYN TEAM TO MEET FOX BASEBALL NINE

Get out your old cheering voice, fellers!

Tomorrow our own boys are to meet the Fox nine on their own diamond, when they will play the first red-hot game of the season in the newly organized Photo-players' League.

The battle is scheduled to start promptly at 2:30, so if you want to see a good game, be there in time. Our boys need your support, and if you have any studio patriotism you ought to be there to give them the yahoo when they make those runs they are planning on.

A. Cripe will twirl tomorrow, and he is in perfect shape. E. Cake receives, while the rest of the line-up is as follows: C. Cake, first; G. Carpenter, second; Cul- len Landis, third; L. Cripe, short; A. Klein, left; S. Williams, center, and Bull Durham, right. Pauline Frederick is the manager of the team.

Now is your chance to come out and back YOUR team.

"Batter up!"

parently "know-nothings"; but they left him far behind.

He got a hunch, went to another firm, kept quiet, asked questions, and admits that as the secret of his success.

Never cease to inquire on all subjects. You may not need to know how to thread a projection machine if you write scenarios, but some day you might lose your art and the knowledge would come in handy.

LEARN something every day, but do not hesitate to explain to the inquiring fellow who asks YOU.

—C. I.

Margaret Minnig lives only a block from the studio, yet every night when she starts to walk home she is besieged with offers of rides from gentlemen who think that because she starts toward the beach it is her destination. But she says that since she has been working with men she knows too much about them to want to ride with them.

HAVE YOU HEARD—

Bill Rogers sing?

Doc Sherry eat soup?

George Webber tell what a good director Vic Schertzinger is?

Vic Schertzinger tell what a good cameraman George Webber is?

Percy Hilburn tell what a hard time he has getting in The Skeleton?

Mabel Normand tell how hard it is to keep her's out?

John Bowers' guitar playing?

How "Spike" Ranken makes those little chess pies?

How Louis Sherwin lost a farm?

Florence Deshon whistle?

Reggie Barker whisper?

Of anyone who doesn't look forward to seeing The Skeleton every Saturday?

Anyone say this isn't a Goldwyn year?

Animals First, Please!

Geraldine Farrar somehow believes in lunches. Monday she was working with Reginald Barker on the Cairo street, and had to ride in a carriage while a parade was going on in which there were donkeys, camels and horses.

"All right, Miss Farrar," said Director Barker, "we will rehearse it, please—you get in the carriage and ride past the camera, smiling at the dancers."

"But, Reggie, if you don't mind, I'd rather not get in during this rehearsal—unless you really want me to—I'd rather we tried it first and let me stand here."

Barker, of course, allowed Miss Farrar to stand and see the action, and he was rather disappointed at not having her in the scene. But stars at times are temperamental, a state of being which is more over-talked of than really existing, and Miss Farrar just did somehow not want to ride in that carriage.

The parade started. The camels did come—and zowie! When the horses scented the camels they knew no Cairo—they evaporated, tearing the flimsy carriage over the setting and wrecking it, landing themselves way down the field, snorting and trembling, while Miss Farrar stood calmly behind the camera and asked Mr. Barker if he did not agree with her that it was much better to rehearse the animals FIRST. He did.

"Call it temperament if you will," she said, "but it is just plain American HUNCH to me."

READER'S REPORT

CHAPTER I, BOOK
OF GENESIS

Title THE CREATIVE INSTINCT Author MOSES. From _____

Type of story: Spectacle.

General locale The Infinite Reaches of Space

Suitable for Any Good Character Actor—Male

Synopsis:

God finds Chaos—"waste and void." Darkness upon the face of the deep. Apparently in a spirit of adventure, God sets out to reduce this to order. No motive assigned. God says, "Let there be light." The separation of light from darkness described as first day. God separates waters from waters by firmament called Heaven—second day. For third day, God separates water from dry land; calls the latter Earth and puts it into crops. Fourth day God orders sun, moon and stars. Fifth day God stocks Earth and Seas. Continued into sixth day. God makes image of Himself and calls it Man.

COMMENT: Perhaps this story offers chances for spectacle, though it would need to be greatly strengthened. The author's descriptions are amateurish, not clearly visualized. His representative would have to agree to adequate modifications by skilled continuity writers, coupled with capable direction.

Aside from its spectacular features, the story is very slender and draggy. Moses' characterizations of God are vague. This part would require much building up to make it convincing. There is no clear designation of motive for any of God's acts.

Perhaps the story's greatest deficiency is the lack of any comedy relief. In fact, there is nothing in the book as written to which a script writer or director might turn when the main theme becomes slow; nor is the principal theme really good tragedy. The narrative in reality is merely a series of episodes, jerky and unskillfully strung together. The story lets down badly at the end; its conclusion is decidedly anticlimactic.

One point in favor of the story is the opportunity it offers for effective sub-titling. The author has entirely overlooked this possibility. His lines are dull, heavy. He has ignored the chance for improvement by putting God into the heroic mood.

Well cast, the part of God might be sustained through a two-reel production, if the episodes were jazzed up and some sort of relief injected into the story.

Date read: AUGUST 1, 1919.

Readers: WILLIAM R. and LOUIS DURYEA LIGHTON.

DISILLUSIONED

Last night at the cinema—
It's a Goldwyn Picture—
Ars Gratia Artis—
The lion turned—
Then bellowed—
And the dear old lady—
To my left mused—
"It's an animal picture—good."
—Fink.

Ida Lewis, well known on the stage, appears in the new Pauline Frederick story.

She Does, Does She?

Mrs. Flori, of the reading department, received a unique tribute the other day. When the janitor came to clean her office he asked if she wanted him to bring some magazines for her to read. She said she hardly thought that she'd have time to read them. He replied that every time he'd seen her she was just sittin' around readin', and never seemed to have anything to do, and he thought maybe she'd like to look at the pictures! How do they do it?

* * *

L. H. Buell has an addition to his office—150 more square feet—(?)

THEM'S MY SENTIMENTS

By Will Rogers

Prohibition?

No, brother, a Prohibitionist has no regular business of his own; if he did he would have no time to be one.

Streets that used to be lighted at night and crowded are now used for robbing purposes only.

If you drop into a cafe now, they have to wake up the night watchman to cook something for you.

Some men will have to practice two years to learn how to order a soft drink without blushing.

Soda fountains will have to put in foot rails.

There will be folks among the coming generation that can name 12 different phosphates that couldn't name two presidents.

Already they are trading Bethlehem Steel shares for Peruna stock and paying the difference.

Getting bit by a snake will become a lost art.

No man will let a snake bite him now.

No brandy—women will have to struggle along without fainting.

More next week about the Kentucky Colonel who, when they went to dig up his mint bed, just said: "Dig it a little deeper and I will get in myself; we are both non-essentials now."

A TRUE STORY OF THE LAB

By L. R. L.

A camel to the Lab one morning strayed,

All efforts to dislodge him failed,
He scared the girls most half to death,
The stoutest heart before him quailed.

His great huge bulk near filled the door,

Yet further did they fear he'd come,
His roaring almost deafened them.
But they with fright were dumb.

Each time he moved, some one rushed back,

And still he did not go;
The girls were hid long, long before,
Only the brave themselves did show.

At last, at last—a ray of hope,
The camel to his feet arose,
He slowly sauntered out of sight.
The cry came forth, "He goes, he goes."

Then all did to their work repair
With quaking hearts and hands
And swore that ne'er to the Lab should come
Any parts of circus bands.

Palmer F. Schlegel, assistant art director with the Farrar Company, was overseas with the 40th Division, being away from his work one year. Before the war he was with Thomas Dixon.

NEWS IN SUB-TITLES

Samuel Goldwyn Entertains Admirals at Luncheon with Farrar, Normand, Frederick and Rogers; Moving Pictures and Stills Taken.

Moritz Hilder and His Family Return to New York After a Seven Weeks' Visit, Describing Their Days at the Studio as a Memorable Experience.

Frank Lloyd Left Tuesday for Bellingham, Washington, to Get Big Scenes for "The Silver Horde," New Rex Beach Picture.

Clarence Badger and Will Rogers Gone to Randsburg to Make Exteriors for the New Story.

Harry Beaumont and Tom Moore Return From San Francisco After Doing Scenes for New Production.

A. G. Talbot, Big Denver Exhibitor, Visits Samuel Goldwyn; Just Signed 1920 Contract for Our Pictures.

Team Runs Away as Geraldine Farrar Is About to Enter Carriage; Vehicle Crashes Into Set; Demolished.

Commissary Employe Leaps From Limited After Conductor Accepts His Culver City Ticket, Then Refuses to Stop Train at Palms; Death Follows.

The old theory that environment will tell has been upheld! Lou Simpson has been seized with a consuming ambition—she wants to become a playwright. The ambition has developed only since her work has thrown her more or less with Thompson Buchanan—and she sees how easy it is to get money for nothing.

* * *

Madame Rose Dione, the former Parisian star who worked in the first Farrar picture, returns for the next one. She is a brilliant actress.

* * *

The Edison people are building a special high voltage line from Redondo to our back gate, the juice to be used for the new motor-generator, which is now on the way west.

* Every person at this studio *
* should send in a little story now *
* and again. Your department is just *
* as important as the next, and you *
* should be represented in this paper. *
* Get busy NOW. Send us a little *
* joke on your fellow worker! *

GOLDWYN PROGRESS

Soon eight companies will be working. Six directors are busy, T. Hayes Hunter having commenced this week. Wallace Worsley starts Monday, and Rupert Julian begins shortly. The added production makes the plant a very busy place, and to properly accommodate this large staff, it was necessary to make considerable enlargements.

Several buildings are under way, the largest being a concrete power house for the new motor-generator set. An electric store room, tool house, and motor room are being built, while a furniture shop is being erected.

Expensive alterations are being made at many points, the largest being the new suite of offices for the production



L. H. BUELL

We take pleasure, ladies and gentlemen, in presenting to you today, Nimrod L. H. Buell, champ trooper of the Southern Streams, and purchasing agent for our studio. "L. H." is a regular fellow and an efficient buyer, as well as an agreeable head of his department. He has with him H. J. McQuoid and C. B. Brown, over there in the purchasing office. He golfs, too.

Louis Kolb has just put into working order the new airplane motor with propeller which is to be used for a location wind machine. We thought some aviator had landed on our lawn when Louis first started the darned thing.

* * *

Cliff Robertson had a wee touch of ptomaines Tuesday night and Wednesday morning and, for a time, he thought he would have to remain away, but fortunately he was able to come down and meet the ever-increasing line of applicants. Two doctors worked over him for seven hours before he was out of danger.

OUR ANSWER MAN

WONDERING WINNIE—No, the new wire entanglement and the sand bag barricade are NOT for war scenes. They are simply forerunners to the installation of airplane service to the laboratory. In this way our boys lately returned from war will not become homesick. As for the rest of us—.

DOUBTFUL DAN—There is no cause for your doubting that Mabel Normand is quite democratic. She even serves herself in the commissary, and as for the soda fountain—Mabel will gladly ask you what you want if you happen in when she is dishing ice cream. She is quite lovable indeed, and everyone adores her.

TORTURED TELEPHONE—Most assuredly it is useless to expect to get in touch with Production Manager Mason N. Litson unless you announce your name when talking to the Goldwyn switchboard operator. Do you expect him to have no protection from any and every telephone caller? Preposterous!

manager, Mason N. Litson. Ray Moore and Harry Conolley of the location department will occupy one of the rooms. Another will be used by A. A. Rose, stage manager. Business Manager J. J. Cohn will occupy the office vacated by Mr. Litson, while Auditor H. E. Edington will have for his private office the space left by Mr. Cohn. The second floor of the wardrobe building is being fitted with lockers and chairs for six hundred extras. At the rear new headquarters for the costume designing department have been arranged for Sophie Wachner.

The laboratory will be enlarged to make space for a negative room and a film library. A diffusing room goes into a portion of the property room, and a part will be partitioned for the safe keeping of valuable properties. A thousand additional feet of floor space is being cleared in the carpenter shop, a portion to be used for property making. Space is also being made for a complete plumbing shop and mechanical store room, while the purchasing office, with L. H. Buell as its head, gets a large office addition. In fact, the entire plant is being enlarged and altered to take care of the work necessitated by the many companies that will be making Goldwyn Pictures in the near future.

And it is rumored that even the Publicity Department is to be removed to an attractive attic.

* The Editors of The Skeleton *
* would like to hear more from the *
* Exchanges that have been receiv- *
* ing this paper since the first issue. *
* You, too, might have a little story *
* that would be good to print in The *
* Skeleton. *



THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, AUGUST 23, 1919

No. 10

Goldwyn Stars In Their Element



The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

Editors

CLARKE IRVINE NORBERT LUSK

Released Every Saturday

GET IT AT THE MAIN GATE

Contributions expected from everyone.

SERIOUS SPOTLIGHTS

Men develop.

John D. Rockefeller was a clerk, but instead of spending all his energy trying to fool the boss, he devoted his best efforts trying to

BE

The Boss

He was not satisfied with just opening oil wells and getting his pay. He set out to construct a perfect organization of muscle and mind; a corporation of co-workers that would **WORK WHEN HE** was **NOT** looking. He developed.

In a recent interview he was asked what was his greatest aim in the years to come, and he replied: "**TO DEVELOP MEN.**"

Lincoln left a log cabin; Garfield trudged a tow-path, and probably our own energetic president, Mr. Goldwyn, started **BELLOW** where you **BEGAN**, but these men determined to be **LEADERS**; they believed that

"The fault is not with the stars, but

With the man, that he is an underling,"

And set out to defeat the false logic of the soothsayer that Destiny rules a man's life, by proving that

"Success is in doing—in developing!"

Get your think-tank **RELINE**, grab a good formula and then **GET BUSY** with your negative.

Develop!

Cullen Landis is a Tennessean and all the boys are asking him if he knows how to make "moonshine." Cullen does not use it himself, but 'tis whispered that he knows how to distill the stuff.



Florence Deshon is the only actress at the Goldwyn Studios who writes shorthand. Yep, she used to scratch in a N' Yawk bank, but the call of the "foots" was too much, so she had herself fired and here she is a leading woman under contract.

* * *

The Studio, Aug. 21, 1919.

Editor The Skeleton.

Dear Sir: Filled with enthusiasm over the recent announcement of the Eminent Authors' Corporation and the more recent announcement of the affiliation of the Goldwyn, Shubert and Woods picture interests, and with a full realization of what this means to every employee of the corporation, I write this humble appreciation of my part in the future developments of this gigantic combination of the world's greatest artists.

Every member of this organization should be, and no doubt is, enthusiastic over the unlimited opportunities for their success, opened through this marvelous expansion of the Goldwyn interests, which only goes to prove that the backbone of this great firm is right where it should be—in its employees—for enthusiasm is the outside evidence of inside belief—the full interpretation of individual energy.

With abounding faith in Mr. Goldwyn and the noted men and women who have become his associates, with unlimited confidence in every member of our organization, from gardener to Chairman of the Board, we will hold fast to those ideals which have made us and shall hold us forever THE GREATEST MOTION PICTURE PRODUCING CORPORATION ON THE FACE OF THE EARTH. Co-operatively yours for better service,

A GOLDWYNITE.

is under contract. Her mother was a gypsy, we learn, and her father a musician. This, of course, accounts for her spirited acting.

OUTSIDE INQUIRER—We cannot answer your question, much to our regret, and we are rather surprised that you should ask it. It is impossible to tell what director has the most interesting clothes and the greatest variety of them. Easier far to enumerate the sartorial surprises of Geraldine Farrar.

Hazel Daly returns to the screen in Tom Moore's new picture, just completed, playing one of the finest roles ever written by Sir Arthur Wing Pinero, created by a famous English actress and played by an American star of the first rank in a revival a few years ago. Hazel Daly is remembered for her capital work with Tom Moore in "Brown of Harvard" before he became a Goldwyn luminary. In private life she is Mrs. Harry Beaumont, her husband being the gifted Goldwyn director.

* * *

And have you seen Johnnie Bowers' make-up as the rube in every-day life? Yes, sirree, he's got a bandage beard on—painful carbuncle on the chin, sez he, but we are puzzling as to whether he is growing a dimple or if it is truly a carbuncle. Anyhow he looks funny.



Geraldine Farrar has been nearly lonesome. Reason: Lou Tellegen went a-hunting for deer in the wilds of the Santa Monica mountings. He came back with a full bag—of grub. At that he had a good time.

* * *

Tennis sharks are welcome to play every Sunday morning any time after nine-thirty on the Santa Monica high

JOHNNIE MESCALL

Here is a progressive golfer and cameraman. Johnnie also drives automobiles—down hills; but that is another story. He won this big cup out at the Brentwood club tournament the other Sunday. Now he is a second cameraman, having been promoted from assistant in the Badger company. We envy him that cup—who wouldn't?



August 22, 1919.

Editor The Skeleton.

Dear Sir: In your editorial column reference was made to swimming, which reminds one of the tank as dry as prohibition. Why not have it filled so that all can swim?

A few boxes with green plants round the pool would give the real atmosphere to this, the best of all exercises. In this connection, why not a Goldwyn Swimming Club?

The spirit of co-operation is well fostered at the studio, there being a better feeling here than at any other studio in California, and a well-kept club would assist this desired policy.

Enthusiastically,

TOM SHEFFIELD.

school courts, where Fitzgerald and Irvine slam them across weekly (not weakly). The swim and a lunch, and then the rest of the day, so come on down, you racquet experts. Alec Francis will be on deck Sunday and Florence Deshon is picking out her batter now. J. J. Cohn and H. E. Edington have promised. Get into the swing, fellers.

* * *

Will Rogers and Director Badger are still in Randsburg, where they are getting those exterior scenes for Rogers' third Goldwyn Picture. From laboratory dope, the picture is going to be a real hummer.

A PARABLE

There is no plot.

The time is the present.

The place is any motion picture studio.

Definitions furnished by Funk & Wagnalls' Standard Dictionary.

P. A Man Decided to Build a House.

P. Therefore he Engaged an Architect who Furnished the Man a Set of Plans.

P. The Man Approved the Plans and Thereupon Engaged a Contractor to Build Him His House According to His Plans.

P. The Work Started.

P. After Starting, the Contractor came to the Man and said: "I won't build Your House Because I don't Like the Plans."

P. Whereupon The Man told The Contractor Where He Got Off and Found Another Contractor Who Would Build His House According to His Plans, whether He liked Them or Not.

Moral: If The Shoe Fits the Foot, put it On.

Par'a-ble (n.). A brief narrative or descriptive allegory founded on real scenes or events such as occur in nature and human life, and usually with a moral application.

Mor'al (n.). The lesson taught or designed to be taught, by a fable, story, or the like; hence an allegory.

Al'le-go"ry (n.). The setting forth of a subject under the guise of some other subject, or aptly suggestive likeness.

—EDWARD T. LOWE, JR.

Somebody sent Will Rogers a letter that was written by an Indian. Walt Cameron kidnapped it for The Skeleton. Read it:

Chicechackie,
Indian Territory.

Heely Fump Co.:

i git the pump witch i by from you.
Why for gods sake doan you sent me
no hanle shure thing you doan treat
me rite i rote 10 days an my kus-
tomer he holler like Hell for Water for
Water for him pump you no he is hot
some now an it win he no blow the
pump She got no hanle so wot the
Hell I goan to do with it Sen them
hanle rite quick I sen he back an I
goan to order some pump for my jus-
tomer goodbye

PETER MELONTUBBY.

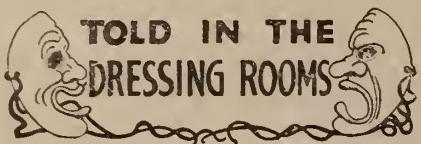
since I rite i fin in box it dam hanle

PETE

This is a letter from a Chickasaw Indian storekeeper to a pump company, and is a bone fide letter.

(The original was so badly worn and torn that it was quite difficult to read. Rogers prizes it highly.)

How do you like our bus service?
Street cars may stop and the rain may
fall, but it is still a Goldwyn year!
Ya-betchah!



Bob Hill has a vest pocket harem where he makes a lot of women love (in the script, of course), but he really has quite an attractive writing room up in the attic addition. He works mostly at night and to get the effect in daylight he has curtained his office. When we want a turkey bath we just drop over and interview Bob.

* * *

Somebody asked Mabel Normand where she got those big brown eyes, and she laughed that "You do not suppose I was born in Atlanta for nothing, do you?" Perhaps that's why she likes music.

* * *

Eddie Gheller says that Jim the Barber has a fine formula for putting the quietus on snores. Ask Jim.

THE BUZZ SAW

(Respect but don't fear the Critic)

When old Noah began building his boat, the landlubbers, the frog-pond croakers called him crazy. They proclaimed that the ship carpenter was off his nut.

They said the fact that he was building the Ark was sufficient in itself to bring on a flood.

Sometime later, and while Captain Noah sat in the bow of his boat smoking his corn-cob pipe, his self-respect seemed to increase, and he wondered just what had become of his Critics.

The point is this: Critics are helpful things to a man who has confidence in his own judgment—initiative—they spur him on—which is one reason we owe a little more respect to Columbus than we do to the man who lacks the nerve to do or die.

WHAT'S THIS?

The night the Farrar Company worked, Percy Hilburn was seen

CENSORED

And so you can draw your own conclusions.



Bert Crossland went a-hunting for deers. He got to the water hole just as the rosy sphere was showing up in the east. He sat, and sat, then nodded, and he awoke at eight bells, hearing the approach of a big buck, he fired—once, bang, bang, until twelve steel pellets had flown from his trusty rifle. Bert claims the second shot did the work, but he followed the noise to a big chapparal bush, but he got lost, and tired, and faint, and everything. He is just coming to. Oh, these brave nimrods! But no deer!! (?)

Correct detail in the Egyptian epi-

sodes of the new Farrar production is assured by the presence of Lieut.-Col. Gordon McGee, M. C., who spent considerable time in Egypt. He works in conjunction with Reginald Barker, and supervises even the arrangement of a turban. But in the big street scenes, the desert encampment and the various phases of life in Cairo, Lieut.-Col. McGee does his finest work.

EDITORIAL MUTTERINGS

Rob Kern is back on the job, looking fit as a champ. Heartily recommends Pine Crest for rest cure.

Jack Dennis and handsome assistant just finishing Prod. 58, Will Rogers starring.

Smiling Bobbie Bishop and aide neck-and-neck with the new Tom Moore.

T. N. M. and Hull delighted with Pauline's latest, nearing completion. Says: "Some picture."

Noted decrease in telephone calls, editorial department, since installation of Hooligan signal in Title department. Mammes delighted.

Clarence Bull untiring in efforts to have 100% department, accomplishes excellent results.

Pop Harrison laughs over iris joke Says "It is no joke."

Well known question by editors: "Where is Louis Sherwin?"



Sydney Ainsworth, our distinguished heavy, used to sing in a choir, and here he plays terrible roles in pictures—but that is just the funny part in this screen trade.

* * *

Henrietta Schreiber, the charming scenario charge d'affaires, has presented the publicity toilers with pretty name plates for their several doors up in the attractive attic. Thanks, miss.

* * *

Yes, looks as if the studios were going back to New York, with Samuel Goldwyn building a \$25,000 stage, and other structures going up every day and hour. Ho, hum, and the wheels do turn!

NEWS IN SUB-TITLES

Jack Pickford Joins Goldwyn Galaxy of Stars.

Mary Roberts Rinehart and Basil King Latest Eminent Authors to Arrive; Both Absorbed in Preparations for Picturizing Their Famous Books.

Pauline Frederick Shocks Studio by Appearing With Hair Bobbed; Later She Proves It Wonderful Wig for her New Picture.

William Parke Comes to Direct Pauline Frederick.

Reginald Barker Leads Caravan Departing From Studio to the Desert for the Farrar-Tellegen Production.

Harvey F. Thew and Charles Kenyon Join Editorial Staff.

Edythe Chapman and James Neill Sign Contracts Whereby They Are Added to Goldwyn Repertory Players.

First Production of Eminent Authors, Inc., Begun With T. Hayes Hunter Directing; It Is "The Cup of Fury," by Rupert Hughes.

THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, AUGUST 30, 1919

No. 11

Mabel's Dream During Circus Days



Oh, how our Mabel worked in the circus for "Paw" Schertzinger, but "The Empty Paradise" is SOME Goldwyn Picture. Those who saw it in the first cutting were really vehement in their praise. 'Tis said that this is her very best production regardless of everythnig else. Cullen Landis is opposite and does some fine work also. George Webber ground out the fine photography. This is a production we are truly proud of. It is so human, so real, so touching—and those kiddies acted like little veterans under "Paw's" kindly direction. Of course, Jack Dennis manipulated the scissors on the film. Gerald Duffy wrought the continuity, and as usual the master hand of J. H. Hawks was behind the entire production.

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

Editors

CLARKE IRVINE NORBERT LUSK

Released Every Saturday

Scissors Welcome; Credit Appreciated

Contributions expected from everyone.

"Don't Take Anything for Granted."

That is the sign in Production Manager Litson's office.

Do you want an illustration of it?

Very well. Sunday Harold Lloyd lost part of his right hand because somebody took something for granted. He held a bomb for a still picture. The fuse sizzled, then—BANG! The boy's hand was gone, the building was wrecked, and several men were badly shocked.

It is said that somebody got the bomb from the prop room, and that they thought it was only a smoke bomb. That is taking it for granted. If the man who gave Lloyd the bomb had been sure it WAS a smoke bomb, the lad would not be in the hospital today.

It is always a harmless gun that explodes; the "unloaded" gun that kills. Why not treat guns as guns, and not as mere pieces of mechanism? Litson says, "Every Gun IS LOADED." If we treat them as dangerous, then we will respect them.

People go around this earth with their heads hanging on merely by a bit of tissue and some bones tied with muscles—they have no vibrating connection, and they let their bodies do things without proper control.

THINK before you act in everything. **YOU** were given a perfectly good brain. **USE** it.

The best way is to think of everything, big or little, **BEFORE** you start. Make it a **RULE** to do this and you will be **BETTER OFF** in the long run.

Clarence Bull, chief of Still Department, has installed the famous Bull idea of furnace evaporation a la drying speederup. Hand it to Clarence for initiative and progress. He is a pace setter.

Willard Louis can make ravioli—so he says, and we are of a mind to believe him. He was one time chef at the Lambs Club in N'Yawk. He frames all sorts of dinners, even to this day.

Yes, the publicity office has finally moved up a notch, to the very attractive attic. Have you seen the gaudily colored writers' rooms.

They said Naomi Childers went to New York for clothes. If she wears them in the new picture with Wallace Worsley directing, we'll say she did not bring back a very heavy trunk. (?)

Lola Gonzales is well on the road to recovery and her smiling voice will soon again be heard on our wires.

DON'T YOU LOVE FLOWERS?

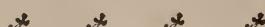


Mabel Normand does, certainly. That charming impulsiveness of hers, which causes the volatile Goldwyn star to toss a pint of diamonds to her cook when the soup is good, is responsible for her sudden fondness for the Studio cedars. It is all because she is wildly enthusiastic over her part in the next picture. You won't wonder when you see it.

Admiral Rodman presented Pauline Frederick with a bar of colored ribbon, which means a whole lot, as it is worn only by great men. She is very proud of it. Don't blame her, either.

Sir Futter has been assigned to assist Editor Frank Hull, and is superceded by L. C. Brown, late of the U. S. N.

Did you see our new star, Jack Pickford, get turned down when he tried to enter the main gate the first day he put in an appearance. Williams was on the job all right. Nobody can come in unless the name appears on his little black and white list. Duty is duty.



WORK WITH A WILL



Rex Taylor has a new schedule of sound travel. He says sound travels four hundred yards a second, but there are exceptions to that rule. Scandal heads the list with a thousand yards a second, while Flattery goes but a hundred yards a second, and poor delayed Truth covers only two and a half yards in that time. Calls to property men will only go six inches a second, and requests to directors not to change the script—well, they start, and that's about all, he claims.

We might add another exception: Hints to fill the swimming pool hit with such force that they rebound—in the wrong direction!

* * *

Can anyone help E. J. Babille find a



Johnnie Mescall got out to crank his car on a hill. It started and ran away from him, while he chased it down the grade, crank in one hand, and the other waving wildly. Several persons tried to stop the runaway, but the wild Chevrolet Frenchman kept on until it met a telephone pole.

* * *

Mason N. Litson suffered a broken nose the other Sunday when he was

HERE'S THE KIND OF WELCOME ONE GETS AT THE CASTING OFFICE



This is Cliff Robertson, super-dynamic head of the casting department, with his right-hand men. Assistant Jack Sayre, with the famous smile, stands next to him, while L. G. Rigby, secretary, is smiling so well. Harry Weil, assistant to Sayre, shows a fine display of ivories—and you see all of them all of the time in that busy office. These boys are never heard of by the fans, but, believe us, they are heard of around the studio for they are just as necessary as the film itself—and that's a fact. How about it, Cliff?

home? The genial assistant to Harry Beaumont wants to instal his wife and himself in a furnished bungalow, preferably in Culver City or as near the studio as possible. Any man who works so hard deserves to find what he wants. Besides, he can't take the time from his routine to explore the streets and boulevards of the City of Culver.

* * *

Thompson Buchanan is stranded somewhere between Los Angeles and the middle west, as he left early this week to visit New York. It is feared he may not be able to get through, or come back to the studio.

bowled over by a fractious breaker and collided with his wife's head, knocking her out, and half stunning himself. Both had a hard time getting out of the heavy surf, and it was no joke.

* * *

Cullen Landis used to work as a property man, but he knew he could do better before the camera. He told it to Goldwyn, and then he demonstrated it so well that he is on contract. He plays well opposite Mabel Normand in the new picture.

* * *

Helene Chadwick will flit to New York after she finishes in the Hunter picture.

"HELLO, CHARLIE!"

Amusing moments without number must have interrupted the work of Reginald Barker and his company. Miss Farrar and Lou-Tellegen, with the caravan, have returned from the desert and each has a story to tell on someone. The best concerns Lou-Tellegen. That insatiable hunter went for deer with Charles Stallings and Bert Crosland and when Charlie went ahead to beat the bush Lou paused a moment to remove thorns from his leg. A sound caused him to look up. "Hello, Charlie," he breathed in languid tones. A magnificent five-pointer confronted him—but only for a moment. A grab for his gun and the animal was gone! Was it a desert mirage, or buck fever, or what?

And when Reginald Barker, after rehearsing a scene in his characteristically thorough manner, took a deep breath, adjusted details of his costume (which must, of course, have been chosen to match the atmosphere of the episode he was directing!), and thundered "Camera! Go!" the horses, numbering about fifty, not to mention the camels, literally took him at his word and stampeded—bolted in all directions. The prima donna director barely escaped with unscratched puttees.

Director T. Hayes Hunter, working on Rupert Hughes' "The Cup of Fury," the first Goldwyn Eminent Authors Productions, spent Saturday and Sunday in San Pedro securing scenes during the launching of the West Neris, an 8800 ton vessel.

Heading the company was Helene Chadwick, Rockcliffe Fellowes, and Florence Deshon. They had full use of the reviewing stand, yard, ship, and the ways, and even the yard band.

For the close-ups, in which Miss Chadwick is supposed to christen the craft, special permission was secured so that she can break the bottle on the next ship.

The company had to arise at four-thirty in order to have breakfast, be made up and in costume, and be on the set. The launching was successful, and even though the actors were playing their parts with interest, cheering and waving hats, several were actually overcome by the gripping scene, which many had never witnessed. Several girls did cry, and one man became so enthusiastic with the crowd of ship builders that he forgot all about the picture and kept on cheering and jumping after Director Hunter had yelled "cut." The players and props were conveyed by motor cars and a truck, so the strike did not stop the movement of a regiment of extras. Clarke Irvine and Gene Richee went along to get exploitation stories and photos.

Home, they say, is where the heart is. This is mine; *Ars gratia artis*.

NEWS IN SUB-TITLES

Mr. Lehr Announced Yesterday, After Consultation with Mr. Goldwyn, that the Studios Would Not Indulge in Work Monday, Labor Day.

Mabel Normand cooks own egg sandwich in commissary with Chef Cady engineering the fires. Mabel loves to cook.

Thomas Regan Steps in Gopher Hole and Breaks Ankle on Location with Badger Company.

Wallace Worsley starts directing second Eminent Authors Production, Basil King's "The Street Called Straight." He likes our studio.

Farrar-Barker Company trudges in from desert by motor; strike delays but does not put out.

Clarence Badger and Will Rogers each drive in from Randsburg account no trains. Horses coming on foot.

Beaumont-Moore combination celebrates its first year with Goldwyn. Nine successes. Pretty good.

Rupert Julian prepares to shoot the next Eminent Authors' story, "Perch of the Devil," by Gertrude Atherton. Likes Goldwyn Studio.

In order to make a realistic portion of the Sahara desert in the Hueneme-Oxnard wash, the Farrar company under the direction of Reginald Barker had to "dig in" and pull weeds so that they could make the picture. All turned to and cleaned fifteen acres of ground so that it looked as deserty as the very Sahara itself. They could not work on account of the high fog anyway, so all joined in with a will and finished the job in speedy time.

Ray Moore has just arrived from San Francisco by motor car, where he was stranded on account of the rail strike. Moore came in on one of the crowded Seattle trains, just in time to miss connections and have to wait until motor transportation could be arranged.

It's a lovely possession—a beautiful wife who makes presents of handsome "Hudsons" to devoted husbands. It pays to be good—to beautiful wives.

Charlie Stallings, the Shriner Assistant, has purchased a shimmering new green Essex. Recording Angel please note!

Pop Harris says: "If I don't git no iris from Joe Cohen, how the Dickens can I iris in on titles?"

So say we all, and still the orders come daily—"Iris in." It can't be did.

MAUD MULLER

By Frederick Paul

Maud Muller, on a summer's day,
Raked the meadows, sweet with hay.

She often looked at the distant town,
And drew her plans for a gingham gown.

She raked and raked, while over the hill
Came a picture-man with a ten-spot bill.

"Good morning, Maud; if you long for fame,
Get into the moving picture game.

"Just rake your hay, not an awful lot,
And I'll fill your fist with this new ten-spot."

Miss Maud looked down at her feet so bare,
She draped them under her flowing hair.

She grabbed the rake and she raked like sin,
The reel rolled out and Miss Maud rolled in.

The man rode off to the distant town,
Maud spent her ten for a brand new gown.

No more she rakes in the burning hay,
She goes to the movies every day.

And there she sees on the screen so bright
The way she looked when she looked a sight. —The Screamer.

PRETTY PLEASE

Good,
Better, best.
Never
Let it rest,
'Till the
Good is
Better,
And the better
Best.
I thank you.

—D. E. B.

Will Rogers and Clarence G. Badger have returned from Randsburg. They were considerably inconvenienced by the lack of steam trains, as they went up by rail, and had to return by motor. The horses are en route to the studio as they had to be driven back instead of riding on a flat car as they went up.

* * *

Frank Hull has been promoted from assistant to Editor Miranda, to be editor. He is superceded by George Trebing, promoted from the laboratory.

PRAISE FROM SIR RUPERT IS PRAISE INDEED

Bedford Hills, N. Y., Aug. 18, 1919.

Dear Mr. Lehr:

I meant to write you a Farewell Address from the hotel, but had to scot for the train. I deferred the pleasant duty until San Francisco, but I could not find a minute then. On the train returning I spilled the ink.

Now that I am safe at home—temporarily—my memory is still fresh and I take pleasure in rendering you the tribute due you and all your large and beautiful family.

The only thing I have to complain of is that I have nothing to complain of; and that is a dire plight to be in.

To you, as the shepherd of the flock, much of the splendid co-operation must be due, and I can understand why the geniuses you keep in the fold are glad to be there. I never saw a more cheerful group of people more eager to do their best. The fact that they are people of temperament and high ability makes the congeniality more remarkable. As they say in the Navy of very few captains: you keep a happy ship.

To name the individuals to whom I am indebted is to catalog your crew. Mr. Gardner tried to meet me and finally succeeded, which showed both skill and perseverance. He started off right with tact and hospitality.

My old friend Thompson Buchanan has not lost his ancient charm and Mr. Hawks manages to be both forceful and graceful. Mr. Robertson knows everybody and all about him and her. Even my childish tirelessness could not fatigue his courtesy. Mr. Sherwin lent his fine brain with generosity. Mr. Ballin made me feel at ease concerning the artistic quality of the settings.

It is an especial comfort to have the direction of the picture in the hands of Mr. Hayes Hunter, whose splendid enthusiasm and energy I have admired for years. Mr. Schayer revealed new continents in scenario technique that I had never heard of.

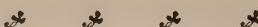
And so I might go on; but you have other things to do than read my girlish raptures. Mr. Goldwyn and Mr. Beach I think of as rank Easterners—of the first rank. But it was fine to have their help and skill in California also.

The East looks wonderful and if the picture is not a great success, I shall feel that it is because I gave you bad material to work with, for surely a better organization could not be imagined than yours.

Please give my cordial greetings to Miss Farrar, Mr. Rogers and the others of your distinguished constellation that I had the privilege of meeting.

My wife joins me heartily in grateful good wishes, and I beg to be believed

Your admiring friend,
RUPERT HUGHES.



PLAY WITH A WILL





THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, SEPT. 6, 1919

No. 12

Pauline Frederick's Unsurpassed Art Again



When Frank Lloyd started directing Pauline Frederick, we at once saw that an excellent picture would result. "Letty," Miss Frederick's latest Goldwyn Picture, is a complete knockout. Wednesday night our projection room was jammed with appreciative onlookers, who saw the six reels of delightful film run for the first time. Miss Frederick is charming at all times, and her finished work is a tribute to that very wonderful personality she has. John Bowers makes a good lover, as usual, and Willard Louis, with his noodle-eating stunt, is a real riot. Florence Deshon heads an admirable cast. Eddie Gheller photographed the production, which J. E. Nash scenarioized from the Sir Arthur Wing Pinero story. Tom Miranda plied his trusty shears on the print. Altogether it is a brilliant offering and one that will be well liked.

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

Editors

CLARKE IRVINE NORBERT LUSK

Released Every Saturday

Scissors Welcome; Credit Appreciated

Contributions expected from everyone.

How are the corners of your mouth?

Do they turn up?

Good! Fine! Nothing's better!

The old smile and the cheery voice and a twinkling eye is what keeps us all on the river that leads to happiness. If your raft is sticking in the mud, you better roll up your pants and push out into mid-stream, because you'll soon be stuck so tight it will take a caterpillar truck to pull you out.

Cheerfulness wins friends and makes your work good and your whole life better, because the mind is lighted by mental sunshine, which reflects itself in the face.

One cannot feel wrong when the corners of the mouth turn up. A row of shining teeth knows no enemies, and a starry eye begets friends. We all could play the glad game more than we do.

Tuesday morning Pauline Frederick gave the inspiration to her company by her super-cheerful "Good morning, everybody—Hello, Eddie—Mr. Skeleton, how are you?" And she had the genuine sunshine in her smile, in her voice, in her eyes, and was like a magnet with all the little pieces of human metal attracted to her. Every man in the company jumped around doing his work while she knitted a pair of funny but very practical socks for "Bill" Louis to wear with his duck hunting boots.

Miss Frederick simply loves to work—she announces that fact. Her work is splendid, and she is always striving to do better. She has the respect and admiration of her entire company, and a lot of other folks. Just take notice next time you meet her how delicious is her "Good morning," or "Hello, there."

You will do better yourself if



Lou Tellegen, deer hunting, drove his car so far into the hills that he burned out the clutch and left the vehicle in a canyon so far up the mountain that it took a motorcycle scout to find the machine. He is the real western hunter. Left them all in the rear when it came to scaling the high peaks, sleeping on the ground, and eating rough grub!

* * *

Did you hear about Tom Moore's cats? Well, it was a fine time they had trying to get them from under the floor of Stage Six. They were supposed to fight, but being commissary cats, they were not hungry.

* * *

And did you see Fatty Arbuckle around graciously shaking hands with his old friends? He renewed old acquaintances—even ones from China, for that's where some of us first met him when he was doing musical comedy with Ferris Hartman.

* * *

Harry Connelly has brought back a souvenir from Randsburg—a small packet of real gold dust that a miner panned for him on location.

Edington Progresses

H. E. Edington, who has been acting as auditor for the Goldwyn Studios, has been appointed Studio Comptroller, a new position that requires more executive ability and additional working power. This latest proof of his success cannot be more gratifying to his friends than it is to himself.

W. G. Hutchinson has been promoted to the post of Studio Auditor, which place was Mr. Edington's for so long. Hutchinson is capable and knows the business from all angles, as he has been in this department for some time. We congratulate them both.

Protecting the Bird

Mary! Mary! Come here and take the parrot downstairs. Your father has dropped his collar-button.—New Success.

you practice the bright-side life. Remember,

"For it stirs the blood in an old man's heart;

And makes his pulses fly,
To catch the thrill of a happy voice,

And the light of a pleasant eye."

—Willis.

Am I right? —C. I.

DIRECTORS AND ASSISTANTS

Please be advised that no children between six and sixteen years of age, who have started or are now attending public school, can be employed on any day except Saturdays, Sundays or holidays. Children who have private tutors all the time can be used.

And be further advised that we do not employ any women over eight working hours a day, therefore do not ALLOW them to engage in making any picture over this time, or arrest will follow according to the law.

(This comes direct from Cliff Robertson, so take heed.)

THE FOOT-PATH TO PEACE

By Henry Van Dyke

To be glad of life because it gives you the chance to love and to work and to play and to look up at the stars; to be satisfied with your possessions, but not contented with yourself until you have made the best of them; to despise nothing in the world except falsehood and meanness, and to fear nothing except cowardice; to be governed by your admirations rather than by your disgust; to covet nothing that is your neighbor's except his kindness of heart and gentleness of manners; to think seldom of your enemies, often of your friends, and every day of Christ; and to spend as much time as you can, with body and with spirit, in God's out-of-doors, these are little guide-posts on the foot-path to peace.

—The Outlook.

THE BUZZ SAW

Mr. Put-it-off-skie.

Every organization has its Mr. Put-it-off-skie.

He is the Recruiting Officer in the Army of Failures.

Tomorrow, when you reach it, will be yesterday—if you fail to do the thing that day.

This, of all businesses, to be a success, must be performed on time. Not that the mere delay of a day means the loss of so much money—there is a greater factor to be considered—a thought,

"Who knows where and when to depend on the man who delays?"

If you are paying dues in the "DO IT LATER CLUB" you are going to hear soft music very soon, and the little "oh, how they fool me devils" are going to sing that sad refrain:

"He's on—

He's on—

He's on the slippery-elm road to Yesterday!

HARRY BEAUMONT'S DREAM OF THE DIRECTOR'S MILLENNIUM

Harry Beaumont had a dream. He sat on the set and inhaled Murads. Then the two-foot parallel began to transform itself from a shaky stand into this wonderful conception of a director's vantage point. Norbert Brodin came along and gazed dreamily at the stand, and even Clarke Irvine let his eyelids droop as he too saw the palatial contrivance. And this is what all three saw.

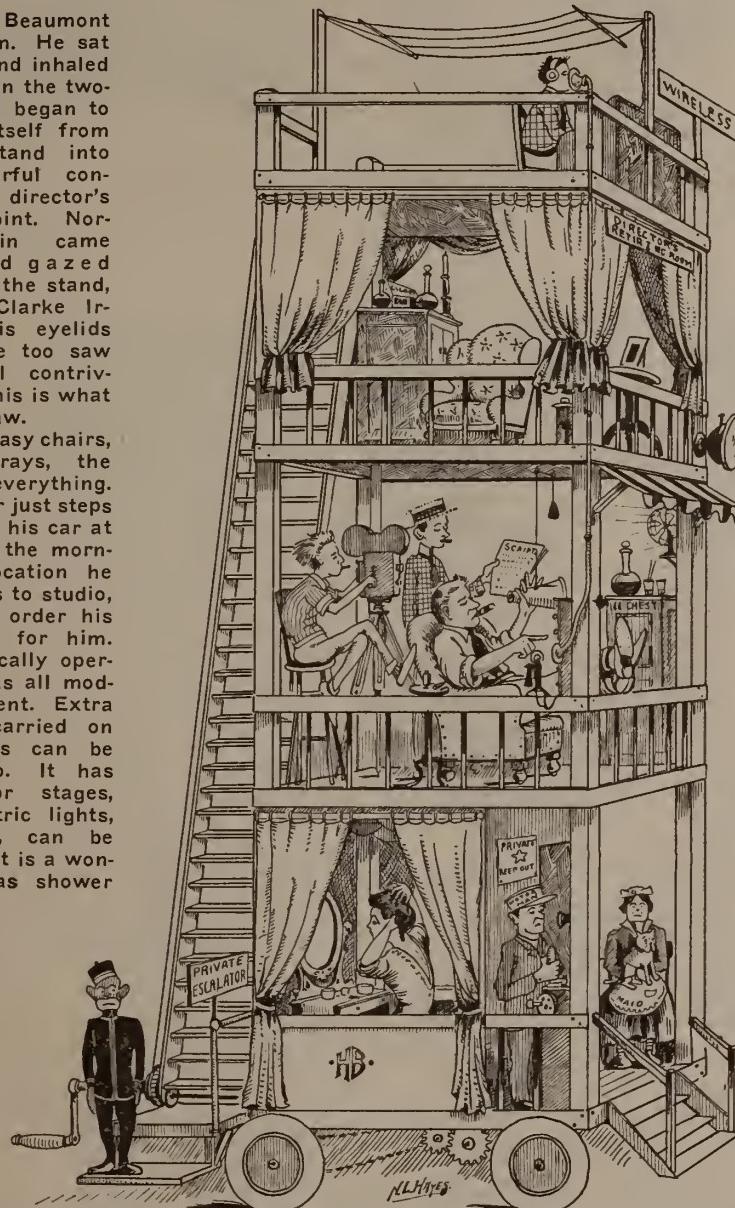
See the easy chairs, the ash trays, the wireless — everything. The director just steps into it from his car at the gate in the morning. On location he can wireless to studio, or wife, or order his car to call for him. It is electrically operated and has all modern equipment. Extra wheel is carried on rear. Meals can be served also. It has plug-ins for stages, where electric lights, phone, etc., can be connected. It is a wonder. It has shower baths and everything. A telescopic arm holds the card with the scene number so the assistant

just presses a button. It is a wonder. It might come true some day, and again it might not; but anyhow it is great.

Director William Parke says, after a week on our lot: "Miss Frederick is simply great—wonderful woman—I'm delighted—everything's lovely." And that spirit pervades the entire plant. We try for it always.

Jack Hawks sent his palatial gas chariot to the paint shop the day before the strike, and so he has had to take pot luck with some of us motorists!

Bertram Grassby is playing in the new Farrar picture. We are glad to see him around.



TOLD IN THE DRESSING ROOMS

A well known actress rises to suggest that the studio provide for permanent hairdressers and manicurists to come out and occupy space, charging regular prices. She says the girls would make enough so that the firm would only need to keep the shop up for them, costing nothing otherwise. Good idea, miss, and now why not a general tailor on the same plan for the men?

Warburton Gamble arrived from New York in time to unpack his trunk and get made up to work on the set with Pauline Frederick in her new picture under the direction of William Parke. Gamble was one of the hundreds in the emergency bread line in Albuquerque on account of the rail tie-up.

The latest Farrar production had a "rough run" Wednesday night and from reports the following morning, it is a sure enough knockout. Why not? Stars galore, director, camera, and Charlie Stallings. Not to mention laboratory, cutting, and a lot of other necessities.

News in Sub-Titles

Farrar-Tellegen Picture Goes Over Big at Clune's Auditorium. Star, Director Lloyd and Cast Highly Complimented.

Pauline Frederick Invests Wagonload of Money in New Locomobile with Super-Stuffed Davenport Rear Seat.

Likewise Will Rogers Checks Out Eighty-four Hundred for a Twenty-four Valve Pierce-Arrow.

Victor Schertzinger Makes Bow as Goldwyn Author; Writes New Mabel Normand Story, and Starts Directing It This Week.

Friday Winter's Advance Agent Put In an Appearance; Many O'Coats in Evidence, and Rex Taylor Puts Wind Curtains on Car.

Edfrid A. Bingham Latest Writer to Acquire Motor, a Cavorting Cadillac. There's Something Wrong With Poor Louis Sherwin's Petrol Sled.



Will Rogers was the guest of honor Wednesday at the Theatre Owners' Association luncheon at Christopher's.

The witty cowboy actor was right on the job when it came to making the theatre men's ribs ache with laugh-pains. Rogers opened up with a machine gun-like verbal bulletage which kept them in roars every minute of the twenty-three he spoke.

"I'm out here," he commenced, "to make Goldwyn pictures. They say I'm the ugliest man in the movies—but, anyhow, I'm here and I'm trying to do what they say. You know, I like your country. Fact is, I'm trying to buy a house and a big yard for the kids. It's a house on a hill—so I'll be way up and can hiss the managers!"

"I've got a fine contract. Don't have to do dangerous stunts, kill Mexicans, or be beaten up by roughnecks, and come out all smiles. Nope, I'm unable to roll a cigarette with one hand, and my salary haint ten thousand a week—but what they pay me I really git on Saturday night."

"You know, they've had trained dogs and horses in the pictures, and Evelyn Nesbit Thaw—then when they run the gammit, they comes to me and says I'd do fine in pictures. Mrs. Rex Beach had dreams and come to me the next mornin' and says to me, 'Will, you're goin' in pictures.' I told her she was wrong, but she insisted, and they just naturally shoved me into this game."

It is very seldom that Will Rogers speaks to an audience, and this gathering of nearly a hundred theatre men was highly appreciative, for it is a treat to hear this gum-chewing wit from the plains talk on current topics, moving pictures, and just plain things. He is delightful. The diners arose to give him a hearty trip-hammer sounding cheer and to vote him a "regular feller."

Clarence G. Badger made some fine shots with Will Rogers up at the mining town of Randsburg. His night stuff is simply great.

Elliot J. Clawson, well known scenarioist, has joined our big staff, according to the latest advices from the Hawks salient.

Charlie Clary is with us again, as he says, "this surely is a Goldwyn year." He works in "The Street Called Straight."

Robert F. Hill, friendly scenario writer, has decamped to another studio, where he will pilot a company with megaphone and script.



How would you like to have to walk a mile because you had no money in your pocket, but a check for a hundred whole ones and no place to cash that check. Ask Eddie Gheller. He did.

* * *

Sophie Wachner claims to have "the imperfect 36" in her wardrobe department, a man for whose "imperfect" they are making checkered shirts, and his waist measures forty-eight inches—SOME SHIRT!

* * *

George Webber says Monday was not Labor Day—Tuesday WAS. We agree with Georgie.



The Skeleton presents Louis J. Physioc, head of our laboratory, as he appears almost any day in his office, looking over a few feet of well developed film. He is a conscientious and progressive man in his line and is always ready to improve or speed up production wherever possible. Of course you know him, and if you do not, you ought to at once.

From a Fifth Avenue Exile

WANTED—Room and bath by single man in private family; Culver City; does not wish to be treated as one of the family nor consulted about the children's ailments or education. Prefers living where there is neither mechanical piano nor phonograph. Room C, Goldwyn Studios.

The Boomerang

By Captain Jack Crawford

When a bit of sunshine hits ye,
After passing of a cloud,
When a fit of laughter gits ye
An' yer spine is feelin' proud,
Don't fergit to up and fling it
At a soul that's feelin' blue,
For the minit that ye sling it
It's a boomerang to you.
—New Success.



Stage Six had a good breaking in this week. Frank Lloyd doing some scenes in Alaska with Myrtle Stedman, Reginald Barker showing Lou Tellegen how they talk in Spain, Pauline Frederick doing some emotional acting for William Parke in New York, Tom Moore and Harry Beaumont in an English wine cellar, T. Hayes Hunter and his players walking through Boston, and Will Rogers and Clarence Badger shooting them up in a wild western—what a kaleidoscopic mass of geography!

Ruby LaFayette, the celebrated actress, who is seventy-three years old, is playing Tom Moore's grandmother in the new picture. She comes to the studio each morning in a Goldwyn special car, and returns each night likewise. The driver says she is always on the dot ready to start, and he has never had to wait for her. She is a perfectly delightful grandmother in Tom's picture.

Myrtle Stedman is opposed to the cruelties to actors as practiced in some studios. Frank Lloyd makes his people wear furs and velvets, and boxes them in with logs while a fire roars in a huge iron stove and the overheads sizzle, and sizzle, and siz-zz-zz-le.

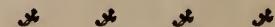
Mason N. Litton, our genial manager of production, has returned from a four-day vacation. Before that he had three days, so it might be called an interrupted week. He gazed on Santa Barbara and Catalina.

Buster Trow had to lash himself to the mast on the motor truck coming back from Randsburg as he had been up all day and two nights with the horses. Poor laddie, but he slept a bit when he got here.

Al Roscoe escaped luckily from a wreck with a Ford. The little metallic machine bumped his rear wheel and turned itself over, injuring several persons. Al was exonerated.

Andrew Arbuckle is on our grounds again—playing in the new Normand story. George Kunkle is another to work again with the bright little star.

Reggie Barker says there is just as much Sahara in the Oxnard desert as there is in the real Sahara. Reggie must know.





THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CALIFORNIA, SEPT. 13, 1919

No. 13

Tom Moore Gives Us Another Good One



Shipped this week was "The Gay Lord Quex," the new Tom Moore picture which Harry Beaumont directed. Norbert Brodin exposed the film, and E. J. Babille assisted Mr. Beaumont. The story was scenarioized by Edfrid A. Bingham from the Sir Arthur Wing Pinero play of the same name. The cutting was done in unusually fine style with our friend Robert Bishop at the scissors. There is an excellent cast in the production, headed by the star, Tom Moore, Sydney Ainsworth, Gloria Hope, Naomi Childers and Hazel Daley, who in private life is Mrs. Harry Beaumont; Kate Lester and Arthur Housman. The clever art titles were done mostly by Robson's Aces. Altogether this is a very creditable production and one that is sure to please the many Moore admirers. It is a regular Goldwyn Picture.



The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

Editor

CLARKE IRVINE

Released Every Saturday

Scissors Welcome; Credit Appreciated

Contributions expected from everyone.

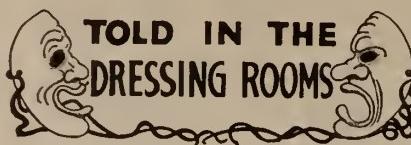
SERIOUS SPOTLIGHTS

You people who are always scrambling for The Skeleton and moaning when you miss an issue, had better get busy at once—earnestly—because we need your help in gathering bits of news and nonsense for these columns.

For thirteen weeks this paper has been published and the volume of news sent in is far less than it should be. Once a carpenter promised to give a few words on his department—but he failed. And a painter vouched for a news letter—but he was only fooling. Several of you have repeatedly agreed to give a bit of reading matter, but you are just plain sliders, dodgers, slackers, procrastinators—whatever we wish to call you, and you ought to brace up and do something for your Skeleton if you want to keep it on its feet.

Do this now, send in something, tell us, phone, or just write it in letter form; we'll do the rest.

Yes, and right here let us thank the art department for the cooperation shown this paper. This week Paul Grimm drew the front page lay-out in one hurried afternoon, and Ernest Smythe the week before gave us some fine pen sketches. His work deserves credit as does Grimm's, and the other ink spreaders who give you the front page advertisements. We appreciate their clever work—also the generous spirit in which they give it.



Hallam Cooley is a wayfarer returned to the fold after an absence of several months. Cooley comes to play with Mabel Normand as the villain who tries to undo the success of Culen Landis, who appears opposite her.

Cooley's first remark upon his arrival was, "By George, this seems like coming home, it's the best place on the coast to work in—hope I stay forever."



HERE THEY ARE

Director Reginald Barker caught in the act of cleaning up a set for our favored Pauline Frederick—both are laughing, too. It is sort of funny, at that.

HEARTS AND FLOWERS

We are going to lose our flashing star, The radiant, smiling Miss Farrar. She is going to sing in opera grand From shore to shore across this land. Her voice they say is worth more by far

Than J. P. Morgan's millions are. But I would not trade her beaming smile For John D. Rockefeller's envied pile. And when she waves her last goodby A tear will glisten in every eye. Miss Farrar, we'll sadly miss you— All we can say is may God bless you!

JOHN MURRAY.

(To alleviate the grief of the Goldwyn poet we wish to project a brilliant ray of hope. Miss Farrar will not say goodby in the strictest sense, her career in opera being only her usual winter's work and in no sense does it mean that she is not one of us while absent.—The Editor.)

NEWS IN SUB-TITLES

Raymond Hatton, Character Actor Without Peer, Joins Goldwyn for Term of Years.

Bert Crosland Brings in Deer Friday Morning After Night in Hills. Lou Tellegen and Charles Stallings Surprised.

Will Rogers Moves to Grand New Home on Hillside, Where Kiddies Can Romp. Starts Latest Picture With Badger.

Normand Company on Location Victorville Report "Nothing Doing, Not Even a Breeze." Return Next Week—Maybe.

Farrar Enjoys Visit of Parents. She and Lou Tellegen Entertain With Enthusiasm. Visitors Like Studios.

Beautiful Barbara Castleton Becomes a Goldwyn Repertory Player.

SOMETHING NEW HERE

As the motion picture industry progresses, additional sub-departments are inaugurated. The latest, but not an entirely new one, is the Stock Library, which has just been completed up to date at the Goldwyn laboratory.

This has been under collection for a year, but only this week was the shipment of several million feet of negative film completely segregated, clipped, rolled, and card-indexed. Louis J. Physioc, head of the laboratory, has supervised this task, with Mrs. Beth McAlister doing the technical work.

There is a filing case in the film vault which contains the stock. This is a collection of scenes from five to five hundred feet in length. There is everything in it from a close-up of a wriggling angle-worm, to a long shot of a torrent of timbers in the north woods. There are flashes of cats, dogs, and all sorts of animals in every conceivable situation. There are scenes of fires, earthquakes, wrecks, picnics, bands, parades—thousands of every day occurrences and places that might be used in a picture. It is interesting to look over the index and note the hundreds of different episodes listed. There are over five hundred rolls, and the average length is close to one hundred feet, making a total of fifty thousand feet, or about fifty full reels.



Pauline Frederick has a fine collection of Jack London stories, and, according to Mrs. London, the set is the most complete she has seen. Miss Frederick is going to have it brought to California, for she likes to read London. Although her permanent home is in the east, the star has an elegant residence here, but every week or so she has to send to New York for books, or some little thing that she likes and wants for her abode.

Wallace Worsley is on location at Pasadena and he is getting some fine exteriors in a big estate.

FROM GOTHAM, B'GOSH!

The famous Manhattan sailor, John Bowers, broke all records for inventing when he completed the inventory of the Yacht Minnehaha in 6 hours 35 minutes, recording 56,790 articles and a can of sardines.

Clifford Robertson, also famous, umpired. He counted the articles, while reading "The Tower of Ivory." After the contest the charming Mrs. Clifford Robertson entertained at a beach picnic in honor of her cousin Miss Levy of Denver. Those present were Mr. and Mrs. Tom Miranda, famous motorists, Mr. Bowers and beautiful wife, Mr. Robertson and Mr. Robert McIntyre of Fort Lee, N. J., and California, famous swimmer.

At sunset, Bob McIntyre broke three ribs listing to Clifford Robertson sing "Shall we gather at the river—or The Ship?"

A midnight supper (due to speed cops stopping the speeding victor) was served at Sunset Place, the home of the Mirandas.

As everyone was on the job Monday morning, it is presumed that all had a glorious time.

Selah.

WILL YOU THEN?

Pauline Frederick suggests that if The Skeleton's mail box be placed in some dark corner instead of in the lighted commissary that more people would drop news and NOTES in than they do now. It shall be moved to the projection room so you can drop the scandal in and nobody will see you do it. How's that? Will you then contribute?



On the Farrar set the other morning, Doc Sherry sitting in the special chair, daintily manicuring his own nails, puffs at a lung destroyer and casually remarks, "Why?—Oh, so the diva, dear girl, won't find me remiss when she steps on the set this beautiful a.m." (And this sage remark from a property king pin!)

Rigby of Casting fame is wearing a substantial smile these days—nope, we can't say, but if you want to know, just ask him.



Here is a po'trait of our old friend Andy Arbuckle, the well known actor. He is on the Normand location trip, playing a rancher in her latest picture, Anywhere you see Andy you see a good picture, because he can put over the character stuff. He is a good fellow, too.

Myrtle Stedman is fated to have to wear that fur parka again because the publicity senators want her likeness to provide public notice on the Beach story. We pity her having to wear it more. Wheu!

Harry Weil bought a new suit and Cliff Robertson a new tire—which (puzzle) is the most valuable; the most expensive?

N. L. Hayes, artist and cartoonist, has been receiving the congratulations of the studio upon his clever drawing of Harry Beaumont's idealistic dream of the directors' millenium. Hayes is an old pen artist who knows the newspaper game from the galley west.



Mabel Normand's spirit must be kept company. The vivacious star is so full of joy that she demands something to go with her temperament. When Schertzinger's company went on location to Victorville, Miss Normand asked "Paw" where the band was.

"Band?" queried he, "what band do you mean, Maw?"

"Why, our own company band—where is our music for this trip?"

"We did not order a band—there is no dancing to be done."

"But I want a band," Miss Normand pouted prettily, "and you know it will be nice to have at the little hotel, too—besides we can always work better."

Hector V. Sarno is again with us, playing a good part in "The Silver Horde," with Frank Lloyd. Sarno is no new actor on our stages as he was in the "Crimson Gardenia," and gave a very good performance.

Willard Louis has been cast in the new Rogers picture which starts Monday. Josie Sedgewick will also play a part with the cow puncher. Director Badger is all set for making another knockout.

Bob McKim, heavy in Frank Lloyd's picture, "The Silver Horde," has been searching with rod and reel at Catalina—for the elusive sword fish. Bob had no luck, but he is going back again with some bait that they cannot saw off below the hook.

Any one holding commutation books on the P. E. which will expire before all tickets are used may take them to the Hill Street station and have the time limit extended—account of the strike.

Tommy Regan, who has been assisting Clarence G. Badger direct Will Rogers, has severed and gone with Fatty Arbuckle up the street.

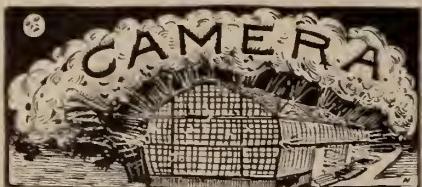
WE KNEW IT!

E. J. Babille, assistant to Harry Beaumont, has come to The Skeleton with the news that he got more results from his story in this paper about his wanting a home in Culver City, than he did from advertisements in daily papers. Everyone around town seemed to ask him if he found the home. Yep, he has it already. Some circulation!



IT IS REALLY A





Though two companies were away on location, and another was not working, there were ninety-eight motors counted at eleven o'clock Wednesday morning at the studio. This number does not include the private cars with chauffeurs which were not kept at the studio, rent cars, or taxicabs.

Director William Parke, handling a mob of two hundred society people the other day in the new Pauline Frederick production, remarked that "I hate to think of what Sherman would have said had he been doing a big picture instead of marching an army to the sea."

Jack Pickford has returned from a motor trip to Del Monte and San Francisco where he enjoyed a brief vacation. Work on his script will begin in a short time, the story being in preparation now by the Hawks department.

Mrs. Rinehart is busy on her picture making tour around our plant. She enjoys seeing to things herself. The Eminent Authors Productions are insured of high praise and great success.

THE TAIL-ENDERS

Every organization has three classes:

Those who dodge every responsibility—the contented-with-my-lot class—they never get anywhere.

Those who do as they are told—who stand around and wait for the word. They are as brilliant as a stray gleam in an idiot's hat holder. They are as willing to commence without being told as a colored levee loafer who is waiting for an ague fit.

These two classes represent the fail-end of every successful business—they are like the driftwood on the fresh incoming tide—hanging about waiting for the outgoing tide to carry them somewhere—anywhere—so long as it is beyond that Isle of Opportunity. And still they insist on receiving the regular scale of wages because the boss is tolerant—hopeful that some day they will make good.

The third class are—well, they are the men who are doing things. We don't say much about them. Their actions speak louder than this black type. They are the doers—they swing along naturally into high speed. I said naturally, and get this—until you do the big things in a natural way, you are not in this class! Be natural—but be on the job!



Pauline Frederick, learning that Bert Crosland is a bold deer hunter is knitting him a pair of boot sox, and has sent to the east for a choice setter for him, from her own kennels—and Bert is all elated and everything over the prospects. Don't blame him, either.

The Hunter company doing the "Cup of Fury," are at San Pedro this week doing some big ship and powder stuff. Claude Camp is having a fine time of it in the seaport town.



"NO CUTEE, NO CHOKEE!"

Victor Schertzinger has it on Jack Dennis here, and it is the "fate to the famous film clipper that he shall not slip up on the shear work when Mabel Normand smiles in a Goldwyn picture. Victor surely has the little Irishman on the way to his knees.

Without joke, this combination is turning out the Normand stories in pretty apple pie order. They have snap and everything.

Will Rogers' latest remark is this: "Nope, I'm not going to start an aviation field—I'm not even going up, so don't hang around hyar lookin' fer a picture of me with a helmet on."



Florence Deshon bought an automobile—nearly.

Miss Deshon was having a roadster demonstrated by a courteous salesman. The car would climb any hill, take bumps without being shattered and the deal was almost closed when the salesman entered the down-town section.

At a busy corner a Ford came around the street and smashed into the car. Miss Deshon jumped into a taxi standing near the curb and leaning from the door, called to the driver salesman, "Guess I don't want a car today, better see me in about two weeks when I recover—please take me to the Goldwyn Studios—slowly."

* * *

Jack Hawks is staying nights at the studio witnessing rushes, pressing stories and keeping up the intensive production rate. He is busy.

* * *

And the loyal laboratory force worked Sunday to get a certain print off on that evening's train. You have to hand it to Chief Physioc, Pasanini, and Shreckengast—they're hustlers.

* * *

Abraham Lehr is entertaining a party of house guests from Alameda, and about the only time he gets to visit is at the breakfast table, for you must remember that he is a busy man indeed.

* * *

Milton Gardner is adding to his domestic buildings over in Culvercity. Something or other in the back yard this time. He is quite a husbandman.

* * *

Jack Sayre of the busy casting office lost his Airedale, the pup nearly ran away, but he was not fast enough for Jack, who caught him.

Here is the story that Rose Meyer forgot to send in.





THE STUDIO SKELETON



Vol. 1

GOLDWYN STUDIO, CULVER CITY, CALIFORNIA, SEPT. 20, 1919

No. 14

Farrar's Second Success This Season



This is a pen and ink conception of this season's second Geraldine Farrar Goldwyn Picture. Ernest Smythe is responsible for it. Although we cannot say very much about the production from an advertising standpoint because it has not been fully announced, we can say with decided emphasis that Miss Farrar and Lou Tellegen have produced a picture worthy of exhibition in the greatest theatres in the world. The action is suited to their artistic temperaments; the locale to their high art, and everything pertaining thereto is superb. Reginald Barker directed it. Percy Hilburn was the cameraman—what more would be needed, with these stars? It is indeed a superior Goldwyn Picture.

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

Editor

CLARKE IRVINE

Released Every Saturday

Scissors Welcome; Credit Appreciated
Contributions expected from everyone.

SERIOUS SPOTLIGHTS

Did you ever have to "pitch in" and put over something?

Good! Then you know what it is to hoist your shoulder to the wheel and do your "darndest."

Monday morning a lot of us had to do that. When we arrived the planing mill was silent and the folks were wondering what would happen to production, but little did they know that in Mr. Lehr's office there was a conference taking place that soon would put all eight companies on revised schedule; start the wheels turning; make people busy, and save time and money for our corporation.

Our heads of departments are men who can "pitch in" when the unforeseen obstacle arises, whether it be in ordinary work or in emergency—and they did it, so that ere the forenoon had started we all were doing hundred per cent work.

This is why each worker must co-ordinate, concentrate, bring forth ideas, and always be prepared for any contingency that may arise.

YOU, Mr. Carpenter; you, Mr. Mechanic; you, Mr. Everyman in Goldwyn employ, must ever be alert to the things that may happen in your department; be "ever ready;" be absolutely on your job, so that when Mr. Goldwyn or Mr. Lehr comes to you and says, "We need this—can you do it?" you will be ready to "PITCH IN" and DO it.

Remember YOU are a Goldwyn man and as such you must ALWAYS be prepared. Battles are won first on paper and in the

Some Queen! And a Pair of Aces

We of the Goldwyn Studios are proud of our two American aces, who fought many months on the other side and who are our co-workers.

These daring flyers are from the vast throng that were read about during the war; men who risked everything that the boche might be downed. They are G. Burnell Manly, who was a first lieutenant in the U. S. Air Service, and William Wellman, who held the rank of Marcheal des Logis in the French Flying Corps.

Wellman fought two years on the western front. He is credited with downing seven German planes, and has four citations, the Croix de Guerre with two palms, wounded medal, Lafayette Flying Corps gold medal and the Insignia of the Lafayette Escadrille. On March 29, 1918, he was brought down by anti-aircraft guns and invalidated home two months later, going to San Diego in September to take charge of flying at Rockwell Field.

Manly spent fifteen months in France and eight in the United States. He is credited with winging four German planes, and was disabled by anti-aircraft fire twice in one day, July 22, 1918. He was first hit by a boche shell only ten minutes after taking off. Later he got tangled with eleven Fritzes, who got him ten miles into Germany, but he escaped with only a few scratches and a perforated machine.

Another time Wellman chased a German two-seater thirty



miles into Germany, and when it landed he and Tommy Hitchcock of New York, who flew another plane, shot the hangars up, killing a boche pilot, and wounding several mechanics. This daring feat was performed under great risk, and the boys had to fly through an intense anti-aircraft fire to regain their starting point. Wellman had sixteen holes in his plane when he landed. But he gained the day.

Manly is assistant to Production Manager Mason N. Litson, and Wellman is their right hand man in the offices. Both are very popular around the Goldwyn Studios.

minds of generals—the actual fighting is merely the execution of a big man's plans; the carrying out of carefully laid maneuvers, so remember to be a general in each thing you do and when your chance comes you will at once be the master of it—and yourself.

Be prepared to "PITCH IN."

HAIG AND HAIG

MacQuarrie—Shades of Caesar—they're going to have a president over in Scotland now.

Rosie—Well, what good will it do 'em—he can't stay on the job very long.

MacQuarrie—Why, Rosie?

Rosie—When they go to those Scotchmen for the president's salary—and them kick in—nothin' doin', Mac.



FARRAR FLASHESBy *Dona Coyote*

A wonderful sight to behold—Reggie Barker, wildly excited, shouting forceful English, doubtful French and mongrel Spanish through his megaphone:

"CAMERA!
"PRONTO, HOMBRES!
"ALLEZ, MADAME!
"KEEU UP YOUR BACKGROUND
ACTION!
"PRESTO, MIGUEL!
"OH, DAMN! TAKE IT OVER!
HOW D'YU SAY SCRAP IN SPANISH?"

Did you all see Macy Harlam? Some Spanish dancer, I'll tell the world! Did you also "get" his two instructors. Macy pleaded with Jack Hawks—"write me another part like that—I'll play it for nothing." I wonder if Macy is married.

Everyone at the studio is still gasping in admiration at the dark eyed, cream skinned, raring-tearing Spanish beauties Cliff Robertson secured for the Spanish picture. J. G. tried to get his art title department on the phone —no answer. He investigated and found the art rooms deserted—drawing boards and easels untenanted. Mad clear through, he searched the lot and coming onto the Farrar set he found the crayon pushers camped on the set, eyes glued on the cigarette girl scene on the cathedral steps. He started to storm, his eyes caught the bevy of dark beauties and he planted himself close beside Reggie Barker for the balance of the scenes, while the artists, all agrin, remained. We don't blame him—we were there ourselves, accompanied by male balance of the studio force not actively employed at the time.

Thompson Buchanan, associate editor, whose play, "Civilian Clothes," has gone over with a bang in New York, wires that he will "join on" again with the studio force on Monday the twenty-second.

The lot has been a blaze of color with its cigarette girls, guardia civile, sailors of Cadiz, salmon fishers and Indians of Kalkvik, Alaska.

Who pinned the Bevo label on Louis Sherwin's office door?

AMONG THE NEWCOMERS

By the time this peerless periodical is in your hands, Eugene Walter, author of "The Easiest Way," "Paid in Full," et al., will be in our meritorious midst. Samuel Goldwyn seems to be gradually making a collection of all the successful playwrights in America for the scenario department. With Thompson Buchanan, who has "A Woman's Way" and "Civilian Clothes" to his credit, Charles Kenyon, author of "Kindling"—one of the best American dramas ever written—and Elmer Rice, who wrote "On Trial," we are prepared to turn you out more varieties of plays than even the voluble Polonus classified.

NEW DIRT

Cullen Landis and Joe Delfino are nice, quiet young men around the lot, but we have it from good source that they are regular cut-ups when on location. Their spirit of deviltry broke out one night while at Victorville, and to assuage it they put an active fire extinguisher in the bed, which was the joint property of Andy Arbuckle and Dick Cummings. The untainted character of The Skeleton prevents our recording the ensuing conversation.

* * *

No longer will Syd Ainsworth and others have to put a board across the bathtub in order to press their trousers or resort to the old system of traveling road companies—an overturned bureau drawer banked by a hotel blanket, a sheet, electric iron and the door securely locked against a chance visit of some fire insurance adjuster. We are to have our own tailor shop, where clothing can be pressed while, as it were, said actors repose in a nearby barrel. The barber shop has proved a great saving of time and trouble and the new tailor shop will fill a similar function.

* * *

A number of the Goldwyn cowboys have entered for the riding and roping honors in the Stampede soon to be held at Ascot. As some of the best hands at this game are on the Goldwyn roll for Will Rogers pictures and the current Mabel Normand production, we expect to be well represented in the prize awards.

* * *

Director William Parke has come to the decision that sincerity in rehearsals has its limits. While showing Pauline Frederick how he wanted a scene done, he got so enthused he broke some of the valuable property vases. (Pay number, please.)

* * *

Victor Schertzinger became a railroad magnate in making the Normand picture. In order to film certain exteriors, he ran a special train of six coaches and an observation out of San Bernardino, getting scenes on the back platform.

* * *

In the Farrar picture, the star has a scene in which she walks toward camera with a parrot perched on her wrist. The fool bird took exception to a red bead bracelet on Miss Farrar's wrist and simply wouldn't be nice, clucking, chattering and otherwise showing his temperamental disposition.

* * *

Mabel Normand staggers about our studio under weight of an enormous sombrero. Schertzinger wants to borrow it for beach umbrella, but Mabel refuses to be the prop holder.

"JINX" GOES OVER HERE

Did you see that fine story Grace Kingsley ran in The Times Monday? It was a bird of a pre-review opinion, and she is always just about correct in her ideas as to what makes a good picture.

Now T. L. Tally, First National Exhibitor in our territory, has booked this Mabel Normand picture at his Broadway Theatre, starting Monday. Let's see you all on the job Monday night.



MABEL NORMAND
Goldwyn Pictures Star

NEWS IN SUB-TITLES

Swimming Pool Filled After Long Dry Spell—Few Swimmers Out, However.

* * *

O. Roy Cohen of S. E. Post Fame Reaches Studio and Plants His Underwood on Scenario Desk —Welcome!

* * *

Grace Kingsley Happens to See Pre-Review of Mabel Normand's New Picture "Jinx" and Calls It Her Greatest. Premiere Monday at Tally's Theatre.

* * *

Pauline Frederick Goes to New York Between Pictures to Sell Farm, Buy Duds, and Rush Back to Invest in Permanent Home Here.

* * *

Tom Moore Likewise Will Trip Across the Map to See Broadway, Look at the Shows, Buy a New Suit or Six—and Hurry Home.

* * *

Harry Beaumont Selected to Direct Jack Pickford in First Picture.

* * *

Reed Heustis, Popular L. A. Herald Writer, Spends Day at Studio with Artists Barden and Wolff to Get Story for Monday's Paper.





OUR ANSWER MAN

MATRY MONY—What on earth made you think Percy Hilburn was in domestic trouble? His straw hat was not broken by his charming wife, but in a little skirmish, which he can better explain to you in person. Just ask him yourself.

* * *

VENI'S SON—Yes, it was too bad you missed Bert Crossland's "stew party" Wednesday, but you can rest assured he did not plan that you should be left out—that deer meat was good, and Cady cooked it well. Perhaps he will give you an invite next season, for we understand he gets a venison every year.

* * *

F. I. NANCIAL—Correct you be. Comptroller H. E. Edington and his department are not always heard of in Goldwyn advertising, but you are right when you say they have a lot to do with the making of our pictures. Pay roll first, extras' checks, thousands a week in disbursements, and a million and three things to do each hour and yet every last one of them can always smile.

* * *

GROUND GRIPPER—You are mistaken. Clarke Irvine does not walk part of the way to or from Los Angeles, as he lives at the beach, but if you saw this person always entering or leaving the Goldwyn Studios, he is probably a prominent member of the organization. We will do our best to ascertain his identity.

* * *

WONDERER—Well, at last it has come. Reginald Barker, as you suggest, deserves a lot of credit for the way he handled that gang of extras through the two interpreters. He is the sort of screen general who will survive high tension directing—and Geraldine Farrar has demonstrated her supreme art again.

RACE TRACK NOTE

Ed Bingham was seen tearing down Washington Boulevard in his new Cadillac at 17.687545 miles an hour yesterday.

BULLETIN

TO ALL PRINCIPALS AND EXTRAS:

What town or city do you hail from? Leave your name, your part, and your home town with the Publicity Department.

Publicity for you.

FOOT NOTE!

Nick Cogley is playing a darky butler in the Tom Moore picture. Of course, Cogley's steps are spry because he visits a chiropodist, but Director Beaumont wished him to be a typical darkie, limp, shuffling of feet and all.

"I let my corns have their own way for a month," relates Nick, "and after breaking in a pair of new shoes I sure can limp without effort."

MEOW!

Commissary Comments by the Commissary Cats:—



"Hector Sarno eats four fresh figs for lunch—nothing more."

EMINENT AUTHORS NEWS

Mary Roberts Rinehart left California this week after an enjoyable sojourn, during which she highly approved Mr. Goldwyn's studio organization in regard to the filming of her story, "Dangerous Days." Her stay was delightfully interspersed with trips to nearby places of scenic beauty, social functions and meeting of western celebrities.

Mrs. Rinehart expressed great appreciation of the dynamic interest Mr. Goldwyn takes in placing the Eminent Authors' works before the screen public, and was shown just how pictures are made through the genial courtesy of Vice-President Lehr.

Basil King, who remains for an indefinite period while "The Street Called Straight" is being produced. Mr. King is a charming man and is enthusiastic over the Goldwyn studios. He is overlooking production with Elliott J. Clawson, continuitist, and Director Wallace Worsley.

Gouverneur Morris is the next famous writer who will journey westward to look over the producing headquarters in connection with the filming of one of his well known stories.

SHOT



Mrs. J. G. Hawks visited the studio with a party of friends. They went to the big Farrar street set and saw a group of ladies and gentlemen strolling down the street. As they appeared to be curiosity seekers, she directed her party to follow and see the shops along the interesting foreign avenue.

"Don't turn around, Mrs. Hawks," called a commanding voice in the rear, "keep right on walking." She did as was directed, fearful of the very ground beneath her feet and praying it was not some new type of holdup game. Then Director Reginald Barker shouted "Stop camera," and went dashing down the street to speak to Mrs. Hawks.

"Pardon me for frightening you," he explained, "but the camera caught you and your party when you came across into the street. Fortunately, you were walking along with my five dollar a day tourists, so it will look all right on the screen."

Mrs. Hawks says that her two hundred pound scenario husband must pilot her around the sets in the future, for she doesn't want the wrath of some less amiable director to fall upon her innocent head.

* * *

Victor Schertzinger, directing Mabel Normand, is calling himself names.

The reason is that he is the author of the story. It is a good one, but contains a lot of business that requires unlimited patience.

After trying to get a scene that required some clever work on the part of a rider whose horse suddenly became temperamental, he confided to George Webber: "If anyone but myself had written this into the story, I think I would look him up and do murder."

GOLDWYN FILM OPENS BROOKLYN STRAND

The first of the Goldwyn fall series productions to be given a public showing is Geraldine Farrar in "The World and Its Woman," selected as the premier attraction for the big Strand Theatre, Brooklyn, which was opened Friday, September 5. "The World and Its Woman" was enthusiastically received by capacity audiences. It was supported by an elaborate program.—M. P. World.

Yes, indeed, it IS a Goldwyn year—and that's not all.



MAKE IT A GOLDWYN YEAR





THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIO, CULVER CITY, CALIFORNIA, SEPT. 27, 1919

No. 15



WILL ROGERS AS HE APPEARS IN HIS LATEST GOLDWYN PICTURE

This is a conception by Artist N. L. Hayes of our title department of Will Rogers, cowboy comedian now appearing in Goldwyn Pictures. Rogers has put onto the screen a living, loving, simple character; rough and cumbersome, but sterling in thought and heart. When you see this production, which was directed by Clarence G. Badger, you will love the man Rogers creates.

(Note to Exploitation men and newspaper editors: This page drawing can be reproduced in zinc line cuts for newspapers—use it.)

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

Editor
CLARKE IRVINE

Released Every Saturday

Scissors Welcome; Credit Appreciated
Contributions expected from everyone.

SERIOUS SPOTLIGHTS

Nearly every star and player in motion pictures is always grumbling about not getting enough publicity. Now just WHERE does the trouble lie? It is simple enough, when one gets the publicity writer's angle. In order to get space in papers and magazines one has to have something to print, whether it be news of a live nature, an interesting biographical sketch or just a little intimate story—but it must be up to the minute.

Now if all of you will just tell the publicity department of your little daily happenings; what you are doing off-screen; where you motor over the week-ends, in fact, everything of interest in your life, you will confer a favor upon us, and at the same time be doing yourself a good deed.

And we need pictures. New York has a crying desire for good close-up photographs of you in all sorts of poses; on stage, in studio nooks and corners, and good portrait poses. Why not merely call up our department when you find an hour with no calls. We will escort you around the lot, in our own publicity photographic studio, and you will find your publicity improving both in quality and quantity.

Please do not just pass this up and say to yourself, "Well, it's a good idea—guess I'll call them up sometime," then when you have a half day to yourself, go gadding around town or spend your time in buying clothes and so on—but GET BUSY with the PUBLICITY department and help yourself and us. Please—at—once—thanks!

Goldwyn scores bulls eyes regu-

larly. We photographed the President and now we have secured the privilege of christening a real ship at the harbor. Helene Chadwick will break the bottle tomorrow on the prow of the West Niger, the name for which was selected by Mrs. Woodrow Wilson when she was here. It is indeed a Goldwyn Year.

THIS IS GOOD

So far there has not been anything in the Skeleton from the Cameramen on the "lot" notwithstanding the many reminders of the Editor. It seems now, since the suggestion of Miss Frederick that the mail box be placed in a dark corner, has been complied with, the "crankmen" would take heart and contribute.

Did you notice in the issue of Sept. 13th, of course you did, where he calls us sliders, dodgers and slackers, if you please. Oh, Boy! that will never do. Don't you see the Editor needs help, or he will go under and we will miss having the "Skeleton" to cheer us up. If our esteemed stars, directors and other luminaries on the Goldwyn Staff will not "come forth," why not "show 'em up," we film expositors, and expose them.

Naturally we would, of course, expect our esteemed and excellent head cameraman, Percy Hillburn, to start the ball rolling. I am sure a contribution from him would contain interesting and instructive news items, he having been associated with the radiant, smiling Miss Farrar. He might tell us some choice bits of inside news. Then there is Eddie Gheller, who "speaketh not Ainglish." Why not extract a poem or "somethin'" from him on Sunny Italy; that esteemable Gentleman, Marcel Le Picard, he who has and is making "close ups" of Will Rogers. They say every time Picard tries to make a good-looking picture of Rogers, he (Rogers, not Picard), winks one eye and ear just like Ben Turpin.

The Editor asks for "a little nonsense now and then," as well as interesting and instructive bits of news, all to make the Goldwyn family more firmly knit together. Let's get busy, boys, all-together, everybody take a hand.

A. CAMERA.

Assistant Production Manager Robert B. McIntyre and Cameraman Don Short were the honored film men who made the thousand feet of film showing the President and his party. The films will be used in different Goldwyn Pictures.

"It is my greatest regret," remarked the big man, "that I did not have time to pay an intimate visit to the studios."

BULLETIN

ANY EMPLOYEE INJURED WHILE ON DUTY IS REQUESTED TO IMMEDIATELY REPORT TO COMPANY HOSPITAL.

Goldwyn Pictures Corp.

* * *

Octavus Roy Cohen, whose well known southern writings need no explanation, arrived in Los Angeles Saturday night, to take up scenario building at the Goldwyn Studios. Monday morning he appeared bright and early and was greeted by Milton D. Gardner, who, knowing that the author had arrived only Saturday evening, asked him if he wanted to first go "home hunting."

"Home hunting?" echoed Mr. Cohen with a smile, "I am all settled—yep, got a home already, ice box filled and everything. My new Studebaker is outside with the wife and kiddie in it —where am I to work?"

It developed that the illustrious young writer had hired a taxi, Sunday, looked for a home, failed, then went to a Los Angeles realty live-wire early Monday morning, and in less than thirty minutes had tacked up the "Ice Call" card.

The agent then drove him down town, left him at the automobile dealer's, and a natty little touring car was rolled into the street and a check was hastily drawn on a Los Angeles bank—"and," as the clever writer ended the story of his hasty entry into the Southland, "it was just a plain case of preparedness, so here I am."

Willard Louis has become a member of the Jonathan Club. He was drafted into the culinary department of the club to supervise the production of a feast for the members, as his fame from the Lambs has spread to the "wild and wooly."

Louis can cook ravioli, spaghetti, and other dishes, hence his induction into the white apron squad—but he likes it at that, and as he says, "It gives me a chance to eat a lot right off the pan, which keeps my weight up, and thereby hangs a—salary," for Louis is fat and plays under that burden of weight known only to a few such jolly comedians.

Will Rogers, latest satirical sparkler is this: "Since I've been in these movin' pitchers I've seen what they call temp'rament. It's th' bunk—temp'rament is only their alibi fer not workin' or to get away from som'thin' they don't want to do."

Have you a little brewery in your home?

CLOSE UPS



Thompson Buchanan, Goldwyn's star scenario writer and one of the editorial staff at the studio, returned to Los Angeles this week, after a visit to New York, where he saw his play, "Civilian Clothes," given its premiere.

"California," enthusiastically said Tommy, "looks better than ever to me. I would not live in New York if they gave me the whole city. I want to stay here the rest of my life."

General Manager Hollywood, of the Southwestern Shipbuilding Company of San Pedro, who graciously allowed the Hunter company to use the yards, was an interested visitor at the Goldwyn Studios.

Production Manager Litson escorted Mr. Hollywood and party through the maze of settings. The ship builder was amazed at the activities, and remarked that "We have three thousand workers down at the yards, but if you have only five hundred here, I do not see why our men do not show up more—there are people and people here, and all working at lightning speed—I am appalled."

Three automobile owners were added to the two hundred odd motorists here when E. A. Bingham, author; R. B. McIntyre, assistant production manager, and Ex-Lieut. G. B. Manly, purchased cars. They bought, respectively, Cadillac, National and Kissel machines.

Since the dove season has been open, each Sunday a jolly cordon of Goldwynites have migrated by motor to the fastness, (where no speed cops abound), of the desert wastes, to shoot the elusive cooers. Directors Clarence Badger and Harry Beaumont, with their wives, have been the organizers of these merry parties, and although few doves have been brought in, it was not lack of marksmanship, but abundance of lunch and other things which kept the birds from being winged.

Although Geraldine Farrar's opening night of her winter's concert tour was two weeks away, the advance ticket sale for her single appearance in Los Angeles started with such a rush that Trinity Auditorium was practically sold out at the start. This proves two things—that Geraldine Farrar is a Goldwyn star and a singer worth hearing and seeing, and that Los Angeles is a music-loving city.

She forwarded thirty trunks from the studios this week, and fifteen more will leave with her. No wonder is it that she wears no two gowns or dresses twice in a season of pictures.

SPEEDOMETRICS

By Si Kology

Harvey Thew has issued a formal denial that he has any financial arrangement with Thompson Buchanan for transportation to and from the studio. He says that he is making use of Buchanan's high-powered, cat-killing Hudson merely for the opportunity it offers for developing his new psychology test. Mr. Thew claims to have discovered a method of reading the state of a driver's mind by watching the speedometer. He gives the following results of five-days' observation, while Mr. Buchanan was driving.

Mention of actors' strike: speedometer shows 10 miles per hour; projection room: 6.2 miles per hour; constitutional amendments, 2 miles per hour; "Civilian Clothes," Los Angeles production: 38 miles per hour; New York production: 82 miles per hour; our commissary: 07.208 miles per hour.

Mr. Thew says he was on the point of making a broad reference to box offices in general, yesterday morning, but he noticed a sharp turn twelve miles ahead, and decided to wait until he was driving the car himself.

Pauline Frederick's hands are the subject of much talk around the Goldwyn Studios. The reason is that Assistant Casting Director Jack Sayre had a call for "The beautiful hand of a woman to be used in a close-up insert, holding a letter." Sayre said that the only beautiful hands he knew belonged to this beautiful star, and of course she could not play that part. Everyone who admires her on the screen knows well enough how very beautiful she is, hands and all, so a girl from the cutting rooms who has clever hands was requested to "play" the part, so she "made-up," and reported for work on the Tom Moore set.

Clifford Robertson spent Sunday in San Diego with his family. He had as much excitement "as Mabel Normand doing one of her comedies."

First his machine was struck by a street car and hurled into the lobby of the U. S. Grant Hotel—but that was nothing compared with the amateur battery man who replaced the battery wrong end first, so that when the starter pedal was pressed, the motor tortured itself in trying to start—and it would not go until the man had turned it around. "Otherwise the trip was uneventful," Cliff remarked upon his return.

Kate Lester, we hear, is learning to shoot doves and everything.

And John Bowers knows how already. He says "Never let doves interfere with one's lunch."



Thompson Buchanan breezed into the Goldwyn cafe shortly after his arrival from New York, and, seeing Pauline Frederick dining in street clothes, and looking quite happy, asked her "Why do you look so jolly this morning, Miss Pauline?"

"You see, Tommy, I just had a wire from the east. I've sold my farm and all the hogs, and I'm going there to settle the thing, dash back here and put the money into a new home—wouldn't that make anybody happy?"

"You win," the author replied, "I'm doing the same thing myself—California for me always."

Did you hear of Eddie Gheller the motorist? Then prepare. Eddie fared forth in his trusty machine to feast upon the festive barbecued Bert Crossland deer. But—and thereby hangs a tale of a magneto or something, for Eddie was found two hours later half immersed in mechanical waves under his car. He missed the feed, and on top of that was taken by an associate cameraman for a dirty mechanic. But Eddie smiles just the same—as members of the Frederick company do all the time. (Secret—Norbert Brodin finally had to tow Eddie in.)

At last. Harry Rankin, secretary to Geraldine Farrar, has received a card asking for his picture—can you beat that? And what's more Harry sent the dame a picture with his name across the left lapel of his coat!

Rear Admiral Schoemaker of the U. S. S. Georgia, upon whose ship Pauline Frederick dined and danced when the fleet was in Los Angeles harbor, wrote to her from the north that "The Spider" was shown on board, and that not an officer went ashore nor did one gob answer when the liberty party was called aft to go over the side—and "there was a prize fight ashore and a sparkling girl show, but every mother's son of 'em stayed aboard to see you."

Eugene Walters, playwright, of "Easiest Way" fame, has arrived from New York, to take up scenario writing. He was very much impressed with the magnitude of the huge producing plant in Culver City, and said that "if it were not out of the question, I would like to put up a portable bungalow on your front lawn, and do all my work right at the studio—I think it is the most congenial place I have ever seen."



OUR ANSWER MAN

NORMAND FAN—We agree with you. Reed Heustis, of the Herald, surely forgot Mabel Normand when he wrote his special Goldwyn story. He should have mentioned Victor Schertzinger also, since they went to school together in the happy days. But, of course, Mabel's popularity is too great as it is, to suffer from not having been properly mentioned in this story.

* * *

DISPATCHER—What made you think Pauline Frederick would step on the train heavily veiled? She is the most unassuming woman in pictures, and she is pleased to meet everybody in the world. If you admired her so much that morning at the depot, why not write to her yourself, for a picture. Last Sunday she signed five hundred to fans, and one to The Skeleton Editor. She's perfectly regular, and we of the studio surely love her, on screen and off.

* * *

DIXIE—Yes, 'tis true. Hallam Cooley carries twelve hundred and fifty dollars in his pocket, but it is confederate money, found in an old musty trunk belonging to his wife, who is a native of the south. Hal has been presenting his friends around the Goldwyn Studios with hundred-dollar bills as souvenirs. He has fifty thousand dollars in currency at his home—all ancient; valueless as cash, but rich in sentiment.

* * *

DE MONRUM—Louis Sherwin and Clarke Irvine have an interest in common, as you suggested in your note. Sherwin claims that apple cider turns to vinegar before it gets hard, while the enthusiastic Mr. Skeleton says that it is hard before it gets to vinegar—and, our being strictly law-abiding, prevents us from telling which—though we are inclined to believe that cider, before it becomes salad liquid, is capable of rendering a kick equal to that which might come from a tantalized Missouri mule when a fly tickles him in the flank.

ABOUT OUR PAINT SHOP

By A. Painter

Painters live in a world of their own, they depend on no one but the stock room. Watch them complete those wonderful sets, finished with marble columns and tile floors. They are on the job before the carpenters pick up their tools. By evening the sets are finished, even to the floors, and if tile, marble, or tessellated floors are required they stay with it even to midnight or later. They know what is wanted and they work until it is finished.

I saw a mah chase a rooster for one of his tail feathers with which to paint a marble mantle. Some trick; try it. But say, what about those hurry-up calls from Arthur Rose? He will demand three coats of paint on a floor at once, picture to be shot in half an hour. They rush in, use magic paint known only to A. V. Green and confidentials. Presto, and the set is ready. The paint itself has a bad time and never knows what it is to have time for drying.

Some funny sights have been seen when a hurry-up call for a set comes in. On one occasion I remember seeing a hall and staircase being erected and the carpenters had the side wall up and were bringing in the staircase when little Harry Rider climbed the stairs and, balancing on the hand rail with a roll of wall paper, got busy. Painters were all over the set with colors and stain, and Charley Wilhelm had to be fetched to hold back the mob to give the carpenters a chance, but the paperhangars and painters beat them to it and were finished first.

Speed does not finish at work, for the brush wielders possess a fleet of autos, from Cadillac Eights to a flotilla of "Henrys." As we go to press I hear a race took place on the boulevard last night by the Painters' Flying Squad. If you wish to make town in fifteen minutes, take a seat with Harry Rider.

EXPLOITATION NEWS

J. S. Woodhouse is the new head of the publicity department, relieving the Skeleton's editor who took the burden temporarily when Norbert Lusk left. Mr. Woodhouse is a writer and newspaper man of long experience, having been with the Ince studio for the past year, and before that he put over a lot of writings.

The publicity department continues with Clarke Irvine writing special publicity and rattling the Skeleton to press; Helen Starr, fashion and publicity material, with a press book now and then; Charles R. Condon, special press book writer; Donald Keyes, photographer; Clarence Bull, still artist, and our secretary, Jack Gault, the lad with the smile, on the job all the time at the offices.



With two Harry Weils on the lot, one assistant to Frank Lloyd, and another in the casting office, we ought to have no mistakes without a lot of fun. Puzzle—which one is wild?

It has been suggested by somebody that the Assistant Directors have a special number of The Skeleton and that they edit it themselves and put it on the presses. Go to it, brothers, go to it! Then who's next?

L. G. Rigby has moved to near the back yard of the studio. When he lived in Pomona he was always early, but now he can't get on the job until quarter of nine.

The difference between the silk shirts of L. H. Buell and Jack Sayre is that "L. H." exhibits his with coat off, and Jack shows his only with his coat on—but both have wondrous beautiful specimens.

Hallam Cooley, who is playing in the current Mabel Normand picture, got a letter from Grand Forks, N. D., which told him that "When your pictures come here you are the only star in the screen heavens—all the rest are simply 'out' for we still love you as much as when you lived here and had a lot of freckles and everything." It is his home town.

With eight companies working full blast and additional ones to start soon, it has become necessary to place a motorcycle dispatch rider in service. This man's duties will be like those of a similar rider in the army. He will rush copy to newspapers and magazines, forward films and pictures to trains for expedition to New York, carry location, property, and cameramen to different places—and will be an all-around speed man. The motorcycle will have a side-car, and will have carrying spaces for baggage and camera equipment. An ex-army dispatch rider will be engaged to operate this rush vehicle, being on duty all day, perhaps with relief at night, all of which will be fine for Art Rose(?)



THE STUDIO

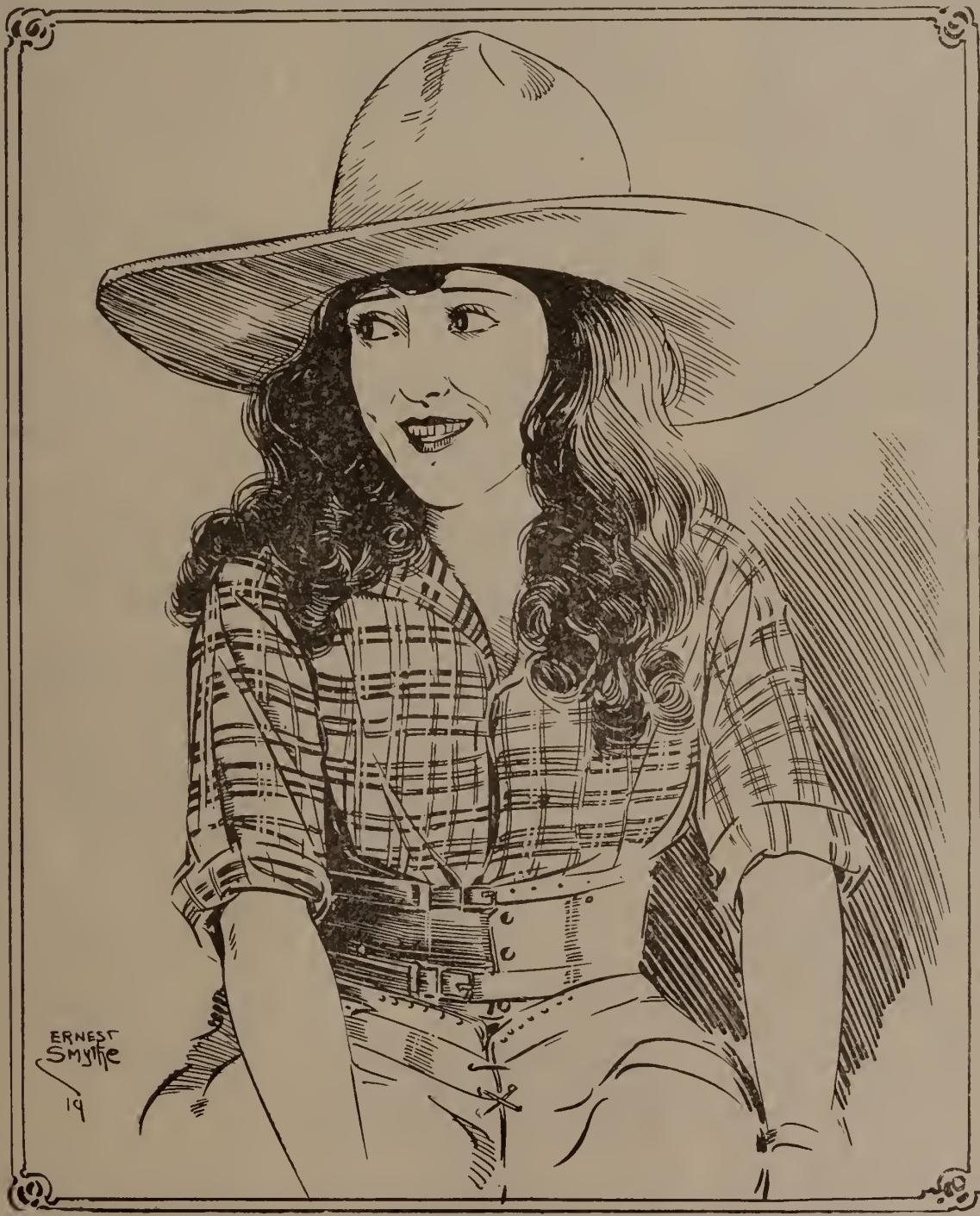
SKELETON



Vol. 1

GOLDWYN STUDIO, CULVER CITY, CALIFORNIA, OCT. 4, 1919

No. 16



DELICIOUS MABEL NORMAND SCORES AGAIN IN A GOLDWYN

Here is an Ernest Smythe head of our beloved Mabel as she appears in her new picture under Victor Schertzinger's direction.

(Press Service Men:—You can have 1, 2 or 3 column line cut made from this page drawing—use it.)

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

Editor
CLARKE IRVINE

Released Every Saturday

Scissors Welcome; Credit Appreciated
Contributions expected from everyone.

SERIOUS SPOTLIGHTS

There was an exhibitor in a medium sized town far from an exchange. He read a Goldwyn advertisement that it was a Goldwyn year, and he wired for information about a Goldwyn Picture. He booked it on its merits—as most pictures are being sold this season. He ran it to good business, but (this being an idle dream) he commented afterwards when the traveling exchange man came along, that it could have brought in more money if he had been supplied with better paper.

"We want," said this wise showman, "lithos and lobby display that attract. They must be close-ups, action stuff, with ginger, pep, and pulling power. Why do you keep sending hazy, shadowy stuff when you could get bright pictures?"

"Glad you mentioned it, Smith," answered the salesman, whereupon he wrote to the New York office, and in turn they wrote to the studio, and (our dream continues, mind you) we are only putting a bug in the ear of the director and cameraman that they should shoot stills just as this exhibitor outlines.

Our pictures are worthy of the best advertising in the world. We have good exploitation matter now, but we want to better it all the time. This dream might come true some day, so keep your little camera eye well open and see that you **GET THE BIG STUFF** in your stills.

Why make a picture if you cannot sell it? The picture is no more important than the stills. Do not just "grab" your eight by tens in a hurried second after the action has finished. Have your camera set up alongside the cranking camera and **STOP YOUR AC-**



Basil King, the author, is a daily visitor at the Goldwyn Culver City studios, where his famous novel, "The Street Called Straight," is being made as an Eminent Author's production. Mr. King is in constant touch with the progress of the picture, and has frequent conferences with Director Wallace Worsley regarding the various situations in the story. Included in the cast are Milton Sills, Lawson Butt, Naomi Childers, Charles Clary, Irene Rich and Lydia Yeamans Titus. Edward T. Lowe, Jr., wrote the scenario.

* * *

Clarence Bull has done it. He thought the Farrar concert was Friday night instead of Thursday, so he held two perfectly good tickets while thousands were turned away—"and that isn't all," bewailed our still chief, "but what will I say to my girl tonight," as he told the story on himself Friday at the studio.

* * *

Geraldine Farrar has just purchased from Walter Cameron, the hand-carved hunting saddle she used in making the Goldwyn picture, "The Hell Cat," at Cody, Wyoming. Mr. Cameron says, "Miss Farrar is one of the best side-saddle riders he has ever seen."

* * *

Mrs. Milton Sills arrived in New York last week from England, bringing her mother with her. She is expected here next week. Before her marriage, Mrs. Sills was the well known English actress, Gladys Wynne.

* * *

Owing to his having two fingers broken in "The Silver Horde" fight, Fred Stanton is compelled to go through the rest of the scenes in the production with his bandaged hand reposing in his coat pocket.

* * *

Victor Schertzinger is growing a moustache. He says it is good for the hay fever. Will Rogers remarked he was glad to know it had some purpose.

* * *

With so many companies finished, for once we find the casting office is not rushed—and yet those vigilantes crave more work!

* * *

Rockcliffe Fellows is still suffering with a peculiar phase of the grippe—or something akin to it.

TION, if necessary—but BRING HOME THE BACON in stills.

Our exploitation men in the field need snappy stuff more than ever, for the picture game is getting to be a big game, and we must ever be foremost in this line. So, directors and cameramen, heed this dream, and do your best.

FARRAR'S FAREWELL

Dear Readers:

It seems incredible that our summer has passed so quickly, and under such pleasurable circumstances!

The close of our cinema season and the advent of the opera were most forcibly impressed upon us, when we heard a startling (we use the word advisedly!), carol near the dressing room. Of course you will never guess that the throaty warbler was none other than our friend, "Lasso" Rogers, sighing, "Say au revoir, but not good-bye!"

And that is just what it is, comrades! We will meet again next Spring, when May brings roses and blue skies!

A hearty greeting to you, one and all; health and prosperity!
(Signed)

GERALDINE FARRAR,
LOU TELLEGREN.

Fall, 1919.

And it is meet that we should offer our humble (rattling, but strong), cheer in response to this warm farewell of a delightful couple.

May your winter be joyous; successful in your respective pursuits; may the sun of happiness shine unclouded each day, and may you return once again with the same brightness that we all have learned to enjoy and hold so dear.

We echo the lassoer's "Au revoir, but not good-bye."

THE EDITOR.

Harry E. Weil, who went to France and fought at Chateau Thierry, is back in the film colony as assistant to Director Frank Lloyd. He enlisted shortly after he finished as assistant to Lloyd in making "Les Miserables" for Fox.

* * *

The day Geraldine Farrar finished her picture at the studio and was about to depart for her home, "Laso" Will Rogers stationed himself at the foot of her dressing room stairway and sang "Say Au Revoir But Not Goodbye." Miss Farrar expressed her appreciation of the sentiment and told Rogers "he should surely make a hit in the silent drama."

* * *

Naomi Childers posed for some special pictures with a freshly baked turkey last week. Does she like turkey? The commissary department charged the company with a three-pound shortage on the bird's weight.

YOUR PICTURE IN THE PAPERS

Pictures and articles concerning Goldwyn Players have appeared in the following publications the past week:

Shadowland (Oct.)

Madge Kennedy.

Geraldine Farrar (story of "The World and the Woman").

Betty Blythe.

Motion Picture (Nov.)

Victor Schertzinger and Mabel Normand.

Will Rogers.

Pauline Frederick.

Pauline Frederick and Co.

Picture Show, London. Sept. 20.

Will Rogers, et al.

Mabel Normand (2 pg. layout) and Tom Moore (1 pg. layout).

Picture Show, London (Sept. 27)

Mabel Normand.

Pauline Frederick and company.

Mabel Normand and Tom Moore.

Motion Picture Weekly, L.A. (Sept. 27)

Mabel Normand (3-col. cut).

Victor Schertzinger (1-col. cut).

Reginald Barker and Miss Frederick (1-col. cut).

WHERE WE ARE

Goldwyn Pictures playing in Los Angeles this week:

Tom Moore, "The City of Comrades," La Salle, Oct. 7th.

Geraldine Farrar, "Shadows," Ivy, Oct. 9th.

Mabel Normand, "Upstairs," Apollo, Oct. 6th and 7th.

Rex Beach, "The Crimson Gardenia," Savoy, Oct. 8th.

Madge Kennedy, "Leave It to Susan," Alvarado, Oct. 7th and 8th.

Pauline Frederick, "The Woman on the Index," Sunbeam No. 1, Oct. 11th.

SILVER HORDE NEARS COMPLETION

Director Frank Lloyd and his company of twenty, headed by Myrtle Stedman, Curtis Cooksey, and other players, with three cameramen, Billy Foster and J. D. Jennings, returned Wednesday from San Francisco, where they got some thrilling scenes along the waterfront.

The longshoremen had a strike, but Lloyd put them to work, with the aid of the police, then the director and his staff were jailed when they went as guests—but that mattered little, for they started in to enjoy the place until they were released.

Ray Moore did the location managing, business work, and financial end very well. There was no intense excitement and everybody saw the city—through the window of a speeding taxi between the Palace hotel and the docks. Manager Harry Annan of the Palace made it a home for the players. The Silver Horde will indeed have some very fine fight and dock scenes.

Harry Weil, Mr. Lloyd's assistant, was as busy as a steam winch on a transport about to sail.

FARRAR, WOMAN

Our own glorious Geraldine held a magnetized throng at Trinity Thursday night in her initial concert of the winter tour. She was as courtly and radiant as ever—even more so. She sang with her usual wonderful voice, and more than that, acted like the regular woman she really is. We of the studio, who enjoyed her generous compliment, were strong in our applause. We love her, too.

She again proved her genuineness by removing her rings after a smashing round of applause, and, seating herself at the grand piano, smiled and her eyes seemed to cry, "All right, let's make it a regular party," and she sang "Mighty Lak a Rose," which nearly brought the roof down.

The flower parade was a feature of the evening. And Madam Rose Dione did not miss any of those soulful smiles the diva bestowed upon the appreciative audience. The rest of the offering was capital, and we all wish Miss Farrar the future appreciation she received in Los Angeles.

She will.

Harry R. Rankin, private secretary to Lou Tellegen, leaves, Sunday, for the East. He asked the Skeleton editor to wish everyone the best in the world and to say he has enjoyed his five months' sojourn at the Goldwyn studios. Rankin says he will anticipate with pleasure returning some day to meet everyone again.

Thanks, and good luck to you, Harry, Old Dear (even if we did have to answer the phone for you all day long).

* * *

Reginald Barker, who has just completed directing the latest Geraldine Farrar picture, is taking a two weeks' vacation. "It's going to be a vacation, too," remarked Barker, "for I haven't had one in two years. I'm going somewhere and tell no one where." When he returns he will commence directing Mary Roberts Rinehart's story, "Dangerous Days," an Eminent Author's production, which will be made by Goldwyn with an all-star cast. Work will be commenced October 15th.

E-X-P-R-E-S-S
Stock Players, Directors, Writers—

ATTENTION!

If you have not filled out a biographical sheet, please drop into the Publicity Offices and recite your history to the secretary. We need this immediately for exploitation purposes.

DO NOT FORGET

AT ONCE

PLEASE



OLD TROUPER—Of course Helen Starr, our bright young publicity girl, used to be on the stage. Your memory is very good. She played in the piece you mention. But if you desire to talk to her you most surely can. Just drop up to her office and she will welcome you and take your biography for the publicity outlet. The department needs all the data you can give—besides you can then see her.

* * *

PATIENT PLAYER—It hurts, but we must agree that the commissary could have at least two more waiters. We do not know whether you should make your kick to Manager Fitzgerald or J. J. Cohn, studio business manager, but you can at least tell either of them. We are glad to hear you compliment the food; it is good, indeed.

* * *

DOVE TAIL—You say Lou Lighton has too much of a poetic eye to eat dove pie? You are quite right, but he ate them before he knew they were the cooing birds. Harry Beaumont invited him to partake of the crusted delicacy, and Lou ate three of the birds before he knew what they were. The Badgers and Beaumonts are quite famous dove hunters.

* * *

YOUNG ROMEO—Why sign such a romantic name to your query? Yes, lad, Little Sylvia has departed the commissary and is now in the laboratory with the rest of the queens of film. Better drop down there some time to renew your friendship with this smiling young lady. Sorry, but we do not yet know the name of her successor, though she serves morphine in fine style.

Because she is so capable, Sophie Wachner, designer of gowns extraordinary, has been given a title. The two aces, Lieuts. William Wellman and G. B. Manly, have dubbed her "Colonel Wachner," and when they pass they invariably salute with dignity.

"It's just because she has great executive ability and capacity for turning out quantities of work," explains Lieut. Wellman. "If she had been a man in France, she surely would have been a Colonel."

**GOLDWYN PICTURES
HAVE FIRST RUN IN
CALIFORNIA THEATER**

Persistent reports that the Goldwyn Film Corporation has purchased the California theater in Los Angeles, have been printed in local papers during the past week. These have been neither affirmed nor denied by officials at the studio or the theater.

The Skeleton, however, isn't rattling around the secret corners of the family lot for nothing and feels safe in holding out to the Goldwyn picture makers the assurance that beginning within a very few weeks Goldwyn Pictures will have their premier Los Angeles showing in the big Main street theater, with elaborate presentations.

This will be good news to everyone connected with the making of Goldwyn pictures, for The California is the last word in theaters in Los Angeles. It means that our photoplays will be exploited to the limit. It means that Mr. Goldwyn will give his players every opportunity to show the best there is in them, under the most favorable conditions.

**This is a Goldwyn year.
Indeed it is!**

Helene Chadwick has fully recovered from her recent auto accident, and is now ready for a new car and another try at the crowded boulevards.

NEW DIRT



Actors' superstition is a good deal like the man who claimed that when one needed a gun, he needed it "damned bad." Director Frank Lloyd, who was in San Francisco making The Silver Horde, can vouchsafe for the superstition of Curtis Cooksey.

The company entrained Saturday night, and Cooksey's berth was thirteen.. When Curtis discovered the number, he kicked like a Missouri mule, and made ticket changing necessary before he would even step upon the train. "When actors are superstitious," remarked the director, "they are simply terrible."

* * *

Because Jack Sayre was nice to the Publicity Department, the other day, when they wanted some information, he was promised that his name would be in the Skeleton this week. So here it is:

JACK SAYRE

How does that look to you, Jack?

* * *

As we prance to press we hear Jerry Duffy and Prof. Dr. Schertzinger are rivals for the presidency of the Benevolent Building & Loan Association of the Goldwyn cohorts.

GOLDWYNITES FLITTERING

Our scintillating players are doing so much crossing of the continent that old Broadway will be up on its toes to peek at our favorites, for now comes Mabel Normand with the news that she will gaze upon the white lanterns just as soon as "Fa" Schertzinger finishes with the new picture.

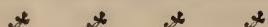
Pauline Frederick is there, and will be returning about the time Mabel goes. Undoubtedly they will shake hands at some Nebraska depot.. Tom Moore, who will remain longer than Pauline Frederick, may be loitering about the Astor to take Mabel into the tea-room for a nip of grape juice.

Geraldine Farrar, bound eastward via her concert tour, will probably open at the Metropolitan before little Mabel turns westward. Fifth avenue, we are sure, is to be stripped of the latest in sartorial embellishment.

For an hour Director Frank Lloyd was held up in starting to make wharf scenes in San Francisco for The Silver Horde, because officials had to investigate boxes which were labelled "Dynamite." It was thought by the authorities that real explosives were to be used, which is against the law, but when one of the cases was opened and nothing more harmful than packages of "sand dynamite" were found, the company was allowed to proceed.



These August gentlemen in the palatial offices are:
Seated, Left to Right—Harvey Thew, Richard Schayer, Charles Kenyon, Abraham Lehr, J. G. Hawks, Samuel Goldwyn, Thompson Buchanan, Louis Sherwin.
Standing, Left to Right—E. A. Bingham, Eugene Mullin, Elmer Rice, Rex Taylor, Louis D. Lighton, Edward T. Lowe, Jr., Octavus Roy Cohen and Gerald C. Duffy.



PRAISE THAT IS NOT HIS DUE



THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIO, CULVER CITY, CALIFORNIA, OCT. 11, 1919

No. 17

HERE WE COME!

The latest in studio innovations is a brass band, for this week such an organization was assembled at the Goldwyn Studios.

For some time this has been under way, but this week it was announced that a band had been organized. Bert Crossland, who plays for stars at this studio, is to be leader. He has led bands before and plays several instruments in addition to his violin.

The first call was answered by fifteen men who have played in bands. It is expected that in a few weeks the band will be composed of twenty men, all Goldwyn employees. Much enthusiasm has been shown by the workers, who are from all departments. Meetings are to be held each week for practicing.

The motion picture industry has climbed so speedily that the industrial spirit has not had a chance to keep up, but this is evidence of that co-operative spirit which is bound to make the pictures better all the time. And that is what Samuel Goldwyn is striving for every day.

We may now expect Victor Schertzinger, the director and musical composer, to give some new hits to the world via the Goldwyn band.

STUDIO FLASHES

Pauline Adler is Production Manager Litson's new secretary, having arrived from the Omaha Exchange. She has taken up her duty and is already in love with the West and our producing headquarters.

Will Rogers is limping around on a bum foot. He did a broad jump and sprained his ankle, but he still can chew like blazes (gum, of course).

G-O-L-D-W-Y-N STANDS FOR

Good stories.
Open booking.
Laboratory work unsurpassed.
Directors unexcelled.
World wide distribution.
Yet to be equaled stars.
National advertising.

—V. C. H.

WHY SO PENSIVE?

"Not that," smiled our Pauline, "I was just thinking of New York, and what a good time I'm going to have there—and how glad I'll be to come back to California."

She writes that she is having a good time on Broadway, but just the same



she will be delighted when she steps from the train in Los Angeles.

Miss Frederick and her mother should be here next week. Soon she will start a new Goldwyn Picture.

ANOTHER SISTER

Doris Pawn made such a remarkable impression by her recent work as leading woman for Tom Moore that she has been signed for a number of years.

Miss Pawn is well known in Los Angeles film circles, for she has played important roles in western studios. Her "Trey of Hearts" was probably the most important during her work with the Universal, and this was followed by engagements at Fox's, where she appeared in "Blue Blood and Red," "The Book Agent," "Some Boy," and other screen plays.

OUR LITTLE SISTER

We have a new little sister. She was adopted by the Goldwyn family this week, and will henceforth appear in the screen's best pictures. She is Leatrice Joy, whose beauty and vivaciousness gives approbation to her name. She made her debut in moving pictures in her home city, New Orleans, four years ago, when the Nola Film Company advertised for a local girl to play the lead in a story to be filmed there. She was selected from fifty applicants. She wasn't entirely satisfied with her work, so determined to get some practical stage schooling. Thereupon she joined the Virginia Brissac Stock Company in San Diego to play ingenue parts. She was there a year.

In pictures Miss Joy has played the part of a Southern girl, Toby, in "A Dollar Bid," with Warren Kerrigan; an ingenue part in William Farnum's "The Man Hunter," and finally was chosen to play a part in George Loane Tucker's play, "The Miracle Man." Her work was so satisfactory she was engaged for a prominent part in the next Tucker production, not yet released. Her ability was quickly recognized by Samuel Goldwyn, who placed her under contract before he left for New York. Gus Inglis, of Willis & Inglis, was instrumental in bringing negotiations to a successful conclusion.

Tom Sheffield, who works under this name only at the Goldwyn Studios, was asked by a would-be star why he did not use the name "W. Moore" as he did in other studios. "For one reason," replied Tom, "there are too many who want to be 'more,' and out of courtesy to a well-known Tom Moore I thought it best to eliminate Moore, as no more Moores were wanted."

E-X-P-R-E-S-S

Stock Players, Directors,
Writers—

ATTENTION!

If you have not filled out a biographical sheet, please drop into the Publicity Offices and recite your history to the secretary. We need this immediately for exploitation purposes.

DO NOT FORGET
AT ONCE
PLEASE

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

CLARKE IRVINE.....Editor

Released Every Saturday

Scissors Welcome; Credit Appreciated

Contributions expected from everyone.

SERIOUS SPOTLIGHTS

We have had the little Skeleton with us for over four months and it seems to have found a permanent resting place here. Why not? It tries to bring you all together more; to make you realize that this great film producing organization must be a whole, and that each fellow is trying to help himself, the other chap, and the firm.

This is proved by the spirit in which The Skeleton is received, and again in the way in which people on this lot appreciate being here. There is not a person that does not love his work and working here. That is what makes Goldwyn organization. We are a whole here, and as such, we must maintain that standard. We must patronize ourselves, such as boosting our own products. For instance, eating in our own commissary, having work done by men here who can do it, giving everybody a chance to avail themselves of a golden opportunity.

This is unity of thought and effort. If you all keep together, you will win more consistently, more speedily, and better. Think this over and make it your practice.

Ever since the motion picture has been an institution in Los Angeles there have been numerous schemes and propositions to separate the actors and directors from their money. Recently there were two pairs of men soliciting some sort of stuff supposed to benefit the player folk. The thing was an out and out steal—a bunco game pure and simple. One star refused to contribute, but her picture was shown to another person and the oily solicitor remarked that this star had "taken space," so the ball was started rolling when the lesser light signed for the "service."

This is rotten! There ought to

THE TRAIL OF THE CAMERA

| STAR | STORY | AUTHOR | DIRECTOR | ASSISTANT | CAMERA-MAN | TIME |
|-----------|------------------------------|-----------------|-----------------|-----------------|--------------|-------------|
| All-star | Cup of Fury | R. Hughes | T. H. Hunter | C. Camp | A. Scholtz | Finish |
| All-star | Silver Horde | R. Beach | F. Lloyd | H. Weil | B. Foster | Finish |
| Normand | Untitled | V. Schertzinger | V. Schertzinger | W. Bruster | G. Webber | Finish |
| Rogers | Jubilo | | C. Badger | J. Flood | M. LePicard | Finish |
| All-star | Tower Ivory | G. Atherton | W. Parke | G. Hollingshead | A. Barlatier | Start |
| All-star | Going Some | R. Beach | H. Beaumont | E. J. Babille | N. Brodin | Start |
| Pickford | Little Shepherd Kingdom Come | | W. Worsley | J. Dugan | R. Newhard | Start |
| All-star | Dangerous Days | | R. Barker | C. Stallings | P. Hilburn | Start |
| Frederick | Woman Rm. 13 | | | | | Vacation |
| Moore | | | | Mills | | Starting |
| Kennedy | | | | | | Coming West |



..Here is a farewell snap-shot of Geraldine Farrar as she was about to leave the station on her winter concert tour. She has the big Goldwyn smile and the bouquet. Her director, Reginald Barker, is at her right, while Clara Williams is at her left. The smiling Lou Tellegen stands at the extreme right of the picture. Last night she sang in Kansas City and tomorrow night she appears in Chicago—working eastward.

CAMERALOGUE

Director Hunter and his Cinematographer, Abe Scholtz, have quite a dialogue when they prepare to shoot. It is always thus:

"You look?"
"I look."
"You like?"
"I like."
"Let's take?"
"I take."
"Cut."
"Good."

be a board of censors for such stuff, or a chamber of commerce or something. Legitimate trade paper advertising is all well and good, but the fly-by-night wild-cat business is all wrong. Investigate before you invest. We will be glad to advise you on these matters if you are in doubt. Remember this for your own good.

AROUND THE GREEN TABLE NOTES

Mabel Normand is now in the middle of a comedy directed by Victor Schertzinger, author of the story. The company was at Victorville, where scenes were taken in the desert. On the return Schertzinger remarked that if he wrote another story with desert scenes he would like it assigned to some other director.

* * *

Jack Pickford commences work within a few days under the direction of Wallace Worsley. This will be a filmization of "The Little Shepherd of Kingdom Come," by John Fox, Jr. Preparations are being made for an elaborate production.

* * *

Cullen Landis' pet aversion is gardens. He wouldn't have one as a gift, sunken or otherwise, if there were any danger of his having to take care of it. Cullen even hates them so much that he always walks across the studio lawns at the point where the signs say "Keep Off the Grass."





Harry Beaumont starts next week on "Going Some," adapted from the novel by Rex Beach. In the cast are Ethel Grey Terry, Helene Ferguson, Lillian Hall, Lillian Langdon, Cullen Landis, Willard Louis, Walter Hiers, M. B. Flynn and Forrest Seabury.

"Doc" Wilson of Los Angeles, a mariner of wide experience, left for New York Wednesday to pilot the Uncas, John Bowers' palatial yacht, to the Pacific Coast. The crew of five will leave in a few days to join the craft in the Eastern harbor. Bowers promises his Goldwyn Studio comrades a fine time when the vessel is tied up in Los Angeles Harbor some time in the early spring.

This week's progress note covers the rapid erection of a new compo-board shop adjoining the present carpenter and milling department. This building is fifty feet wide and a hundred and fifty feet long, built of wood and plaster, with roof and flooring. The tremendous amount of settings that must be built required this large addition.

Five thousand feet of walks, drives and paths are being laid around the studios. With the completion of new buildings and additions these thoroughfares were needed, so work started at once. The longest is a driveway from the main street around through the stages and to the end of the big street.

Will Rogers remarked that "Los Angeles ain't the same when Guy Price is away." The popular Los Angeles Herald dramatic editor has such a host of friends that when he departs to fish the nearby streams for a few weeks his presence is sadly missed by the film fraternity.

Sophie Wachner lives in Los Angeles, but motors to and from the studio in a company car. She gets here long before any actors, and leaves much later than they—she's some busy woman.

It is pretty near certain that Goldwyn has purchased the California, one of Los Angeles' finest screen showhouses. We rejoice in saying that "This is A Goldwyn Year"—every time.



TWINKLE, TWINKLE

Contributed by Los Angeles Branch Los Angeles Town, of Movie renown,
When I first came to your gates,
I felt quite sure to follow your lure
Was only to tempt the fates.

You have so much of the magic touch
In your sun-kissed climate fair;
You make one feel that life is real;
I rave, L. A., you are there!

I heard them say that the Ship Cafe
Is the Mecca for Movie Stars;
There they take a chance with Shim-
mie dance,
In fact, break most of the laws.

Rube, that I am, I had to salaam
to the (near) Hero Worship—Cafe.
I had to learn while bright lights burn
How full gleaming stars make things
gay.

The slogan we hear, "It's a Goldwyn
Year"

Is ours by every right,
But on my trip to the dear old ship
It wasn't a Goldwyn Night.

The Stars I saw did not take me far.
"Twas surely a sorry affair.
No one can deny it's a dark gloomy
sky,

When no Goldwyn Stars are there.
Hoo-raie!

Our own beloved Los Angeles Ex-
change has come through with a contribu-
tion. Thanks, Old Darlings, thanks!

Now let's hear from Seattle, Philly,
Mpls, and some of you forreiners.
Kick in!

—Editor.

ANYWHERE ANYTIME

Curtis Cooksey, who came West to play the leading male part in "The Silver Horde," has left for New York, accompanied by his wife.

L. H. Buell, purchasing agent, is in Chicago spending his vacation. Being a baseball fan, he undoubtedly had a chance to take in the big games, getting much envy from the studio fans.

Charles Wilhelm, construction superintendant, has gone to San Francisco on a well-earned vacation. He is making the trip by motor and will be gone for two weeks.

Thompson Buchanan has gotten settled once more, but he still loves to read of how "Civilian Clothes" is going on in the East. Don't blame him a bit.



PHOTOGRAPHER—Of course we heard that Gene Richee was teaching the police department how to spell. You see, he got picked up Tuesday night while driving along Main Street with his gal—cop asked his trade and he said photographer. Officer hung fire on spelling and Gene asked if he should spell it for him —cop angry—Gene ordered to appear in court. C-a-t, cat; r-a-t, rat, you understand?

* * *

MOTOR DEALER—Why come to us with your wailing? J. J. Cohn will buy only the car that suits him, whether it be Winton or Westcott. Why try to date him up for a sale through The Skeleton—get after him yourself. You were too late on the other one, Florence Deshon has already bought a Pekin Packard — a beauty, too.

* * *

DAMSEL—Well, well. Of course we take pleasure in telling you that your ideal is married. After he finished that athletic career how could he escape a woman? "Lefty" Flynn is a model married man, and has one of the cutest kiddies we ever saw on a piece of sensitized paper. He is bringing the family out this winter and will have a home and all. Better look at Mammes in the art department; he is a husky chap. We do not know whether he is married, but if you like we will ascertain.

* * *

EXTRA GIRL—No, do not ask Jack Sayre to lunch. He lives down in Ocean Park Heights, and he Oldsmobiles to lunch at home. If you want to get in his good graces, just drawn him out on trout fishing and if you have prepared yourself, you can tell him a few experiences and he will want to talk all day to you. He is a champion trouter.

Helene Chadwick will officiate Sunday at the christening of an 8800-ton ship for merchant marine service at the Southwestern Shipyards at San Pedro. T. Hayes Hunter and Abe Scholtz will be there to film the event, which will be used in "The Cup of Fury."

GOLDWYN PICTURES SHOWING HERE WEEK OF OCTOBER 12 TO 19

GERALDINE FARRAR

"The Stronger Vow"
La Salle, Oct. 18.

PAULINE FREDERICK

"The Peace of Roaring River"
Hollywood, Oct. 12-13.

MABEL NORMAND

"When Doctors Disagree"
Dreamland, Oct. 18.

TOM MOORE

"Heartsease"
Alhambra, Oct. 12-18.

MADGE KENNEDY

"Leave It to Susan"
Theatorium, Oct. 14.

GERALDINE FARRAR

"World & Woman"

TOM MOORE

"One of the Finest" Oct. 22.

MADGE KENNEDY

"Daughter of Mine"
La Petite Theatre, Ocean Park

TO A SKELETON

Oh The Skeleton bold, came into the fold,

And he rattled his bones with glee.
Then calmly said, as he wagged his head,

"We shall see what we shall see."

There are many here; quite a few I fear,

With a fertile imagination,
Who brag of a versatile fountain pen
That will double the circulation.

But the weeks roll by and the usual cry,

Is "Gee! But I've been so busy!
I've started to write, yes, night after night,

But my brain seems tired and dizzy.

I've turned out some junk but it sounds like the bunk,

So I'll wait till my mind is keener.
Can't you fill up with cuts?" That stuff is the nuts.

And the columns grow leaner and leaner.

Now a diet of cuts may still be "the nuts,"

And will nourish a squirrel or monk,
But a skeleton's thin, and to keep life within,

You must feed him on food and not bunk.

Give him plenty of meat and few things that'r sweet.

Don't fear that you'll cause dissipation,
But remember that even a Skeleton needs

A tonic for poor circulation.

MASON N. LITSON.

(Thanks, now let's see some more from you good people.)

TWELVE THINGS TO REMEMBER

- The Value of Time.
- The Pleasure of Working.
- The Worth of Character.
- The Influence of Example.
- The Wisdom of Economy.
- The Improvement of Talent.
- The Dignity of Simplicity.
- The Power of Kindness.
- The Obligation of Duty.
- The Virtue of Patience.
- The Success of Perseverance.
- The Joy of Originating.

—Marshall Field.

And that "This is A Goldwyn Year."
Also—write something for the Skeleton—now!

FIFTEEN LOVE!

Do you toss the racquet?

Then if you do, hop to the beach any Sunday morning and hit the ball with the Studio Tennisers at the High



School Courts.

You must have your recreation, and this is a good one, so do not fail to put in an appearance—nine-thirty is the usual hour—batting them over until nearly noon.

OUR BIRTHDAY PARTY

Louis Sherwin, a bright young fellow, was born on the seventeenth of October, year not told, but we see for him a brilliant future as a writer. We congratulate him upon his success so far, and give him the old glad-hand right here. Everybody else follows suit.

(Note.—Each birthday will be noted in this place from time to time.)

Eddie Gheller, who has been photographing Pauline Frederick, has left us for Edith Storey. Taking his place upon the cinema roll call is Andre Barletier, a well-known expert, who will start with the William Parke company on Gertrude Atherton's "The Tower of Ivory."

YOUR PICTURE IN THE PAPERS

Motion Picture Stories, Sept. 26

Lou Tellegen, photo and story.

Moving Picture World, Oct. 4

Mabel Normand, Jinx, 1 page.

Betty Blythe, foto.

Reginald Barker, story and foto.

Pauline Frederick, foto.

Tom Moore, foto.

Helene Chadwick, foto.

Silver Horde story.

Cup of Fury story.

Photoplay (December)

Samuel Goldwyn, Rex Beach and Rupert Hughes, fotos and story.

Cullen Landis, interview.

Geraldine Farrar and Lou Tellegen, fotos.

Picture Play (December)

Betty Blythe, front cover.

Home Fashions, London (October)

Pauline Frederick, foto.

Exhibitors' Trade Review (Oct. 4)

Will Rogers, page ad.

Reginald Barker, foto and story.

Harry Beaumont and Jack Pickford, foto.

L. A. Times, Rotogravures

Betty Blythe, foto.

THIS IS WRONG

Rattling along the drive, The Skeleton has noticed on several occasions that people trip up to the fig tree, grab several figs, then amble along the walk eating them—and THROWING THE SKINS on the drive. This is all wrong, and you fig lovers know it. There is a refuse can by the telephone office. Please profit, if not for the studio, at least for YOURSELF.

Jerry Duffy has had his present car nearly eight months, and he doesn't seem to be able to put it permanently out of order in spite of the fact that he daily makes the slope from his home in Laurel Canyon down to Sunset Boulevard in nothing flat. Naturally, he is worried. From past performances of this, his third machine, he is afraid that it is going to last through the winter.

* * *

"Lefty" Flynn, former Yale fullback, who is working in "The Silver Horde," is beginning to perk up considerably as the papers announce the plans for the coming football season and outline the promising material at hand for the teams now being coached by his old classmates.

* * *

Mr. J. A. Lamb, of the Price-Waterhouse Company, is auditing the studio accounts while Comptroller Edington and his staff look on with smiling approval.

* * *

Victor Schertzinger grew a moustache, then put it on exhibition, but he got so many—well, not exactly compliments, that he put it on the toboggan.



EXCESS OF HASTE



THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIO, CULVER CITY, CALIFORNIA, OCT. 18, 1919

No. 18

Mabel Normand Leaves for East



Dear Friends:

Tomorrow I am going away to New York and I just want every one of you to know that I appreciate everything you all have done for me, and don't think because I'm away I'm not thinking of the studio folks all the time—I will.

Sincerely yours,
MABEL NORMAND.

Our own Mabel has told you everything. We only know that a great big bundle of sunshine will have left our studio when we troop in Monday morning, for every feller on the lot loves her and we surely will miss her wonderful smile around here, but we know that she will come back to us—and we too, will be a thinkin' of you, Mabel, every minute! Farewell and all the luck comin' your way—always.

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

CLARKE IRVINE.....Editor

PUBLICITY STAFF

J. S. Woodhouse.....Director

Clarke Irvine

Helen Starr.....Charles R. Condon

Clarence Bull, Don Keyes....Photographers

Jack Gault.....Secretary

Released Every Saturday

Scissors Welcome; Credit Appreciated

Contributions expected from everyone.

SERIOUS SPOTLIGHTS

Do you get your Skeleton?

If you miss fire any Saturday, just let us know. We want every person on this lot to get a copy. The publicity secretary always has extra copies on file, so come up to Greenwich Village and ask him.

If you are going away on a trip or vacation, let us know and we will be pleased to mail The Skeleton to you.

A certain man complained the other day that he was not getting any publicity. This chap had never even said "hello" to us—and yet he expected his name to be screamed from the cottage roofs.

Get wise. Come up and tell us about yourself. If you cannot help in this little thing, you are pretty exhausted.

Have you filled out a biography sheet? No? Well, then get busy.

LAST MINUTE NEWS

Madge Kennedy arrived in Los Angeles Friday afternoon at five o'clock. She will start production in a few days.

Robert McIntyre, who has been assisting Mason N. Litson, production manager, for the past few months, left yesterday for New York on a big Goldwyn mission, to be announced later.

Pauline Frederick has not wired us yet the date when she returns.

Jack Dunning got the limit of ducks—all fat ones, too.

While we are enjoying an era of reformation, why not bring the east to the west by building a subway from the cutting room to the laboratory?

Yes, and an elevated from the publicity offices to the main gate so the visitors and applicers for jobs and sightseeing tours can be taken care of—the exit being in Hoover's department. Zowie!

New Orleans is the hardest town in the country to get first runs in, but Goldwyn did it the other week with "Upstairs" and "Heartsease," and at first-class houses, too. Some bookers, some salesmen, and SOME GOLDWYN YEAR!



Monday night it was suggested that Jim Adamson carry his bicycle as an extra tire on the back of his car so he can tow it home when the sick cylinder drops out! (Who sent that in? Ah, that's where the mystery lies, Jim.)

And did you hear of Florence Deshon getting tied up in traffic the other night? Yep, everybody cussed her from the back, but when they passed her and saw that smile—well, it didn't matter a bit if they had to torture their steering knuckles and turn way out for her.

Albert Fuller and his French Ford claim the distinction of having conveyed Mr. Lehr down town in twenty-three minutes—a record even for the big Cads.

Jack Sayre tells a good one: "Extra asks where she is to work. Weil says to go over to the Grand Central Station next to the bath room on Stage One."

Karl Gerrard smashed a Ford—but what is one flivver more or less in one's young life?

Reginald Barker and Charlie Stallings have come back loaded with fish from their vacation at the island.

"Cecy Hilburn said he would wait an' bring in ducks. Let's see, Perce, let's see!"

Tom Mills and his aggregation have gone to New York to meet Tom Moore and start the film clicking.

Elizabeth France is here and ready to begin her first Goldwyn picture. She has been sick the past week, but otherwise is fit and in shape to begin production.

Did you hear of how Cullen Landis saved his face from a brick thrown through the car window by a car striker? No? Then ask him to relate the sombrero story—it's good.

Now comes Tommy Buchanan with a playlet for Pauline Frederick and Willard Louis. They will do it this winter for the Silverwood's Boys' Home Benefit. Some writer, some actors, some big-hearted citizen!

Warburton Gamble is wild! Yeppie, he goes to Valdez Island every summer—some place off Vancouver. Any place thereoff ought to be wild—eh?

Lefty Flynn is telling of the wonderful feast he missed Tuesday night because he was on location. You tell 'em, Lefty—but I'll say Hector Sarno can cook.

HERE WE COME!

Albert, King of the Belgians, visited the Goldwyn Studios Friday morning, and was met at the big gates by a formation of fifty ex-service men, employees of the Goldwyn Pictures Corporation.

Heading the contingent of former fighters was Captain Gilbert White, who served on the peace treaty, and who did much intelligence work while on the other side. Two American aces, both with a number of Hun planes to their credit besides citations and war medals, were in the formation. They were Lieutenants William Wellman and G. B. Manly. Col. George McGee, Maj. Ted Fleming, and a number of army and navy officers and nearly fifty non-commissioned officers and men were at salute when the sightseeing party arrived.

Mabel Normand and Will Rogers, comedy stars, were there to greet the distinguished guests from the once terror stricken country. The King and Queen saw the six huge stages, were led through the maze of exterior settings, and expressed intense interest in the picture industry.

Every employee of the studio who had seen service wore his uniform for the state occasion, and the turn-out gave a surprise to many folks when they saw apparently quiet and unassuming fellows come to work with decorated uniforms.

Will Rogers, as usual, delighted with his witty remarks in the form of a news bulletin.

Motion pictures were made by the Skeleton news service of Mabel Normand and the uniformed men raising the United States and Belgian flags for the great King who played such a whirlwind act on the Germans, and were shown that night at the California Theatre.

Ask Harry Beaumont and Harry Connelly if they like to motor at night through the desert. Do this.

William Parke has some fine stuff for a starter on "The Tower of Ivory." His dance hall scenes are just like the originals in San Francisco.

And did you see the nice things Wid said about "Jinx," Mabel's new release? He rang the bell when he said, "They certainly have rung the bell with this latest Mabel Normand offering."

Lillian Hall has arrived from New York to play ingenue in "Going Some," which is just getting under way.

Rigby says Cliff Robertson would make a fine fencing master—he knows how to cut large salaries so well. Well, well, Rigby—and from you.

But the gink that said Cliff would be a fine fisherman because he did so much casting ought to get the V. C. (Very Crazy-cross).

HALLAM COOLEY'S BABY

Somebody tum'd to us last night,
The dearest 'ittle midget,
Jest as wee as he can be—
He tum'd all by hisself, an' he
Jest laffs an' cwies an' winks at me,
An' keeps me in a fidget.

He jest came in from Babyland—
The angels brung him over;
An' papa told me that he found
The little fellow on the ground.
An' he was sleeping jest as sound
As I do, in the clover.

He's jest bran' new and that is why
They fuss about him, maybe;
But papa says I musn't cwy,
'Cause he'll get bigger by an' by,
But ain't he little now?—oh! my!
He's only jest a baby.

Goodness! won't he never stop?
I can't hear nothin' near him!
No wonder that the angels thought
That they could spare this little tot,
An' that's the reason why they brought
Him where they couldn't hear him.

Clipped and contributed by
J. T. Murray; author unknown.

Hal Cooley, who has been playing in Goldwyn Pictures and has just completed work as heavy in Mabel Normand's recent picture, has an heir. He arrived at the Cooley home Saturday, October 11, at 3:07 p. m., and will be christened George Aaron Burr. This little eight-and-a-half-pound bunch of smiles is a descendent of the famous Aaron Burr, for Hal Cooley's real name is Burr, the name "Cooley" having been adopted by him when he took up his theatrical career.

Mr. Cooley has a prominent part in the cast of "The Girl from Outside," by Rex Beach, a Goldwyn Picture which will be seen in Los Angeles next week.

STUDIO FLASHES

The new dark stage at the Goldwyn plant is practically finished. It is the largest covered moving picture stage in the world.

Will Rogers' sore foot is well and now he can hop around almost as good as before. He has just finished his picture with Badger.

Frank Hull is completing his cutting of "The Street Called Straight," and making a good job of it.

Jack Pickford appeared on our lot with his new costume for "The Little Shepherd of Kingdom Come," which he starts in a few days. He is anxious to commence work.

Octavus Roy Cohen in filling out his biographical sheet says, in answer to "Born"—"in the early morning," and "Father was"—"much worried." His wit is present with us, and we enjoy it.



At last we have partaken of a famous Hector Sarno dinner! Reginald Barker raved over it. So did we. He is a culinary genius—at all!

And John Bowers can carve cold boiled ham, and tongue, and lamb, and—but you ought to see the Sunday picnics they have. The last was a big funfest at Balboa. Swimming, fish riding, running, lunching, driving, and everything. Only trouble, Hazel Daly got hit by a fish and nearly had her nose broken—she was knocked cold as it was, and Joe Cohn had to do a marathon up the beach for ice, while Harry Beaumont held her, and Bob MacIntyre carried water from the sea in a thermos bottle to splash. Irvine caught the fish and killed it, while the ladies helped the injured Mrs. Beaumont. Altogether it was a fine day. John Bowers talked yacht all the time and going home. Guess he dreamed of it, too.

Pop Harrison says: "The department of title photography is a very clev-ah fellow, ah-ab-so-lute-leh, old top, posi-liv-leh!"

Now they come! Rex Beach's "Auction Block" has been reissued.

Goldwyn's big national ad campaign starts this month. It is a sure enough Goldwyn year when billboards, newspapers and magazines will tell the world of our pictures.

Another song has been written around a film play. It is "The Cup of Fury." Some publicity, Mr. Hughes.

Have you smoked a Louis Bennison Smile Cigarette? Sure, named after our star boy.

Atlanta reports say "The World and Its Woman" went over great there. We knew it would.

The Skeleton had a nice note from Geraldine Farrar in Denver. She was enjoying the trip and said two Goldwyn-Farrar films were doing well.

A certain lady on this lot was heard to remark about the wonderful eyelashes of Frank Lloyd. He was an actor once at that!

Walt Futter, who is an assistant cutter (somebody write a poem now) is making Almost a Picture with Will Rogers' cuttings from "Almost a Husband."

Don Keyes, our graflexer, is going to do a Roosevelt in Africa in a couple of weeks. Will shoot for two years over there. We hope he takes on flesh—some lunch he'll make.



HABER DASHER—We have investigated and found that Harry Weil, of the Lloyd Company WAS running up Hollywood Boulevard the night you mention at midnight with a pair of white silk sox in one hand and some wrapping paper in the other, but we have failed utterly to uncover the motive—or the result, if there was any.

* * *

SI KOLOGY—Your opinion should go down in history! Jack Hawks never was known to jump up from his lunch to see a king go by the cafe windows, or any other thing past any other windows. He is an old newspaper man and it takes SOMETHING faster than a mere king to make him sit up and observe. Ask Buchanan the one about Robertson's new book which he is writing.

* * *

M. O. TORIST—Yes, you did see a certain lovely blonde from the laboratory driven to her home at the beach in a Scrumptious Six, and the fiend of a driver took her right up on the front walk so she stepped out onto her front porch—some driver! She registered surprise, too!

* * *

B. RONCHO—Your request as to what Will Rogers said when he got the bill for his boy Jimmie's new silver saddle was "Gee, this looks just like the production cost sheet on a Farrar picture—zowie!" But the tiny saddle is a bird and the kiddie is crazy about it.

* * *

MISS FORTUNE—Righto! Will Rogers' second picture in the west is nearly completed—they are still cutting it, and soon it will be ready for release and then you may see your cunning, gum chewing cowboy star. Address him just Goldwyn Studios, Culver City. He lives on a high hill in Hollywood, but we are not allowed to divulge the address.

Jack Pickford has turned hermit and is planning on remaining such for several weeks. He is letting his hair grow to give a faithful and realistic interpretation of the principal part in "The Little Shepherd of Kingdom Come," his first Goldwyn picture.

* * *

Did you see the boys in their handsome unies yesterday when the King looked us ovah?



THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | TIME |
|--------------|-----------------|-----------------|----------------|--|-----------------|---------------|------------|---------|
| All-Star | T. H. Hunter | C. Camp | A. Scholtz | Cup of Fury | Rupert Hughes | E. R. Schayer | T. Miranda | Cutting |
| All-Star | Frank Lloyd | H. Weil | J. D. Jennings | Silver Horde | Rex Beach | Trimble-Nash | R. Kern | Cutting |
| W. Rogers | C. Badger | J. Flood | M. LePicard | Jubilo | B. A. Williams | R. F. Hill | J. Dennis | Cutting |
| All-Star | W. Parke | G. Hollingshead | A. Barlatier | Tower Ivory | G. Atherton | J. E. Nash | F. Hull | 1 Week |
| All-Star | H. Beaumont | E. J. Babille | N. Brodin | Going Some | Rex Beach | Rex Beach | R. Bishop | Start. |
| J. Pickford | W. Worsely | J. Dugan | Don Short | Little Shepherd | J. Fox, Jr. | Thew-Clawson | | Start. |
| All-Star | R. Barker | C. Stallings | P. Hilburn | Dangerous Days | M. R. Rhinehart | C. Kenyon | | Start. |
| T. Moore | T. Mills | W. J. Reiter | Unannounced | Duds | H. C. Rowland | H. Thew | | Start. |
| P. Frederick | F. Lloyd | H. Weil | J. D. Jennings | Woman Room 13 | | E. R. Schayer | | Casting |
| M. Kennedy | V. Schertzinger | W. Bruster | G. Webber | | V. Schertzinger | | | Casting |
| M. Normand | V. Schertzinger | W. Bruster | G. Webber | Pinto | | Gerald Duffy | J. Dennis | Cutting |
| G. Farrar | | | | (Now working eastward on fall concert tour.) | | | | |

"WHERE WE ALL ARE"

WEEK OF OCTOBER 19TH

Kinema

CULLEN LANDIS in Rex Beach's "The Girl From Outside." Clune's Broadway

PAULINE FREDERICK "Bonds of Love." Victoria

MABEL NORMAND "When Doctors Disagree," Oct. 25. California

MADGE KENNEDY "Through the Wrong Door." College

MABEL NORMAND "The Pest," Oct. 19-20. Rose

MABEL NORMAND "When Doctors Disagree," Oct. 21. LaSalle

MABEL NORMAND "When Doctors Disagree," Oct. 23. Royal

MADGE KENNEDY "Leave It to Susan," Oct. 19-20. Globe

WILL ROGERS in Rex Beach's "Laughing Bill Hyde," Oct. 19.

Harvey Thew offers the following evolution of mathematics as proof that this is a Goldwyn year:

Mabel Normand
In pictures 6 years, entering in 1913
Pauline Frederick
In pictures 4 years, entering in 1915
Geraldine Farrar
In pictures 4 years, entering in 1915
Madge Kennedy
In pictures 2 years, entering in 1917
Tom Moore
In pictures 6 years, entering in 1913
Will Rogers
In pictures 2 years, entering in 1917

Total 24 years 11,490

The total of their years in pictures added to the total years represented makes a grand total of 11,514 years. This sum divided by six, the number of Goldwyn stars, gives 1919 as the year marking the height of their career—proving that this is a Goldwyn year.

THE DIRECTORS' CONCEPTION OF THE FILM CUTTER



Not that films are cut in this manner, but some of our estimable directors at times wonder—but in the end it is still a Goldwyn Year, and the pictures go over big.

Here's a tip to linguists: Barbara Castleton, we observe, has been keeping brushed up on her French by talking with Lieut. De Coudic on the Parke set. He was over in France fighting like—(ex-service men supply the missing phrases).

Will Rogers said he wrote a book once, and that if he'd had another match he would have written another book.

Nicola Donatelli, famous Italian band leader and director of the California Theatre orchestra, played his first part on the screen in "The Tower of Ivory" for Mr. Parke. He was good, and promises to become a regular star.

We never knew that Gilbert White was an after-dinner speaker until we heard him at the Jonathan Club as Bill Louis' guest. He did!

Can you see Willard Louis as the trainer in Going Some? Yes, boy, yes.

YOUR PICTURE IN THE PAPERS

Motion Picture Stories (Oct. 3.)

Jack Pickford, front cover.
Pauline Frederick, Bonds of Love.
L. A. Motion Picture Weekly (Oct. 11)
Pauline Frederick, cover.
Camera! (Oct. 11)

Clara Horton, cover.
Eagles' Aerie (October)
Samuel Goldwyn, interview.
Reginald Barker, interview.
Theatre (October)
Octavus Roy Cohen, story.
Geraldine Farrar, home story.
Photoplay (December)

Samuel Goldwyn, Rex Beach and Rupert Hughes, fotos and story.
Cullen Landis, interview.
Geraldine Farrar and Lou Tellegen, fotos.

Picture Play (December)
Betty Blythe, front cover.

Director William Parke has taken a house in Hollywood. While going through it Mr. Parke noticed in the bathroom a huge tub, at least three feet longer than the average, whereupon he asked the agent the reason.

"No reason we could ever find," replied the young fellow, "unless one of the former tenants was a giant."

"Who did you say had this house before?" asked the director.

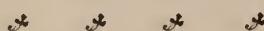
"De Wolf Hopper, some sort of an actor," was the answer.

"Well, then, that must account for it," and when Parke goes bathing now he has to laugh as he swims to and fro in Hopper's big tub.

Are you a musician? If you are, then hook your speeder to the Goldwyn Band—get on, boys, get on!

Work is nearly half done on the big overhead lighting system for Stage Six, the largest stage in the world. It is some system.

"Upstairs" in Atlanta had to go for the second week—they liked it so well.





THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIO, CULVER CITY, CALIFORNIA, OCT. 25, 1919

No. 19

Madge Kennedy • with us again •

After an absence of over four months, Madge Kennedy arrived in Los Angeles — Friday afternoon, accompanied by her mother.

Miss Kennedy is one of the most popular of the Goldwyn stars & has a tremendous following all over the world — to say nothing of her many friends at the studio.

"We are glad to see you again Miss Madge and we hope that your stay here will be pleasant and that you will enjoy every minute of your work here."



HAROLD
H-DAY

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

CLARKE IRVINE.....Editor
PAULINE ADLERReporter

PUBLICITY STAFF
J. S. Woodhouse.....Director
Clarke Irvine
Helen StarrCharles R. Condon
Clarence Bull, Don Keyes....Photographers
Jack GaultSecretary
Released Every Saturday

Scissors Welcome; Credit Appreciated
Contributions expected from everyone.



This is a Goldwyn Week!
Goldwyn Weeks make Goldwyn Years.

We have THREE pictures at first-run houses in Los Angeles. All are going fine; had good reviews, and are promising much success. They are "The Girl from Outside," at the Kinema; "Through the Wrong Door," at the California, and "Bonds of Love," at the Alhambra. Some exhibition!

Reginald Barker, on behalf of the M. P. D. A., announces that the fourth annual ball will be held at the Alexandria on Thanksgiving eve. In the past this function has been the most brilliant of the film capital's social events—so look for a big time at this exclusive affair.

Frank Lloyd and Dev Jennings went to Imperial and got the limit of ducks, they say, but "Your Stomach Knows." In other words, "there is no material evidence at hand, your honor," and Harry Weil swears they did, so what are we to do?

Helen Ferguson is here from New York to appear in "Going Some," which Harry Beaumont is directing. She came especially to play Jean Chapin in this Rex Beach picture.

Paul Scardon, well known director, has been engaged at the New York end to direct "Partners of the Night," the LeRoy Scott Eminent Authors production.

We believe Mabel Normand and Pauline Frederick shook hands across the tracks in Omaha, but we are not sure. They were due to pass at that point.

Generous duck hunters who returned to the studio with full bags were Jack Dunning, Charlie Stallings and Bert Middleton. Believe me, they GOT THEM—I know.

Sh-h! Mr. Harkness had a full quart of _____ in his desk the day before yesterday. (Ink?)

Helene Chadwick has gone to New York for a vacation. Hurry back, young lady!

SCANDAL!

Arthur Rose has given us the impression that he was a bachelor, and now we find that he has a daughter—a step-daughter. She is Pauline Adler of the production department and recently came from Omaha. Miss Adler said: "I came all the way to California to expose his past."

All you people with a past had better look out, for although you can't see them, still the Skeleton has many ears and they are always listening.

GOLDWYN BAND FORMED

At a meeting held in Greenwich Village yesterday afternoon the new Goldwyn Band was officially launched. Bert Crossland, contract musician of this studio, was placed in charge and will direct and lead the organization. Rehearsals are to start at once, and we will have a full-fledged musical troupe in working order, in a few weeks.

The cast is as follows: Victor L. Schertzinger being the composing director, with Bert Crossland as active director in charge: John MacKinnon, cornetist; Edw. D. P. Hennes, cornetist; Blake E. Shambean, trombone; Harry Coffman, drums; Charles Thurston, tuba; Charles F. Watson, cornet; F. H. Peck, alto; George Todd, baritone; Max Fabian, violin cello; L. W. Physioc, cello; C. S. Ashcroft, violin; M. Schieckeyort, trombone; Robert A. Harrington, bass; Fred Lacey, cornet; G. T. Ellis, bass violin; G. C. Hutchins, piano; G. H. Lane, saxophone; Ernie Miller, singer; Billy Wellman, piano; H. J. Grissenger, tuba; Geo. T. Vanners, tuba; V. W. Dougherty, trombone; Solly Patrich, violin; Bernard Saenz, snare drum.

Frank Ibbotson, who suggested the band idea, has volunteered to act as booster-manager for the organization, and we may expect some hot stuff from this live wire Goldwynner.

Paul Ainsworth has arrived from Philly and is now engaged in our big art department. This is his first motion picture offense, but from his record we know he will "fit in."

Now who is Sophie Wachner going to tell her jokes to since Bob McIntyre departed? Bob was always a good audience anyhow!

Mason Litson takes a plane ride every Sunday now with his wife. He enjoys it, too, and we all are becoming jealous.

Who said Keene Camp burned and Jack Pickford lost his clothes? Nothing to it, according to Jimmy Dugan.

Carl Jessen, lively representative of the M. P. News, advises that he is getting "data for the 1920 Motion Picture Directory, which is to be bigger and better than ever." He wants information for this book, which, in addition to biographies of directors, writers, players, cameramen and others, will contain title, maker, star, director, date, length, etc., of 1919 releases; histories of distributing and producing companies; film importation and exportation facts and figures; biographies of executives of distributing companies; laws affecting the industry; government statistics; directory of importers and exporters of pictures; in fact, it will be filmdom's first complete annual guide.

So fill out your blank when he sends it to you, and return it promptly.

Mrs. Flori saw "The Girl from Outside" at the Kinema and heard a sportsman behind her remark, when Clara Horton and her lover were frying trout and making love, "Why don't they hurry up and take the fish out of the fire—it'll all be burned up," and he gripped the back of her chair and went on raving!



"Who is this?" asked Frank Hull, as a pretty, doll-like miss skipped into the lunch palace the other day.

"Don't you know who that little beauty is?" asked E. J. Babille, assistant to Harry Beaumont. "That is Lillian Hall, who arrived from New York to play the ingenue lead in 'Going Some,' the Rex Beach story which we just started."

Although still a child in years, Miss Hall has had experience on stage and screen. She was with Evelyn Nesbit and Taylor Holmes, and was with Edna Goodrich, Elaine Hammerstein and June Elvidge. Some charming new Fifth Avenue frocks, transported westward in Miss Hall's trunks, have caused no little studio admiration in the past few days.

Likewise his able assistant, Claude Camp, went to the marshes for duck, up Owens Lake way.



Our dignified and beautiful Kate Lester, who plays in stock, is back on the lot this week after a pleasant vacation. We have missed her cheery smile and kindly words around the studio for the past few weeks.

T. Hayes Hunter left for San Diego yesterday to spend the vacation. His wife and young son accompanied him.

IN THE PAPERS

Picture Show, London (Oct. 4)
Madge Kennedy, two page spread.
Camera! (Oct. 18)
Rex Beach, cover.
More next week, no magazines received.
Leader, L. A.
Goldwyn Ex-Service Men.
John Bowers

"WHERE WE ALL ARE" WEEK OF OCTOBER 26

Kinema

CULLEN LANDIS in Rex Beach's "The Girl From Outside." Hollywood

TOM MOORE

"Heartsease," Nov. 1.
Georgia

TOM MOORE

"The City of Comrades." Nov. 1.
LaSalle

PAULINE FREDERICK

"The Fear Woman," Nov. 1.
Alvarado

MADGE KENNEDY

"Daughter of Mine," Oct. 30-31.
Sunbeam No. 2

MABEL NORMAND

"When Doctors Disagree," Oct. 31.
Laughlin (Long Beach)

GERALDINE FARRAR

"The World and Its Woman," Oct. 29-Nov. 1.
Neptune (Venice)

MADGE KENNEDY

"Through the Wrong Door," Oct. 28.



B. B. NIMROD—We are surprised! Jack Sayre was only kidding you when he said L. H. Buell was dynamiting trout up the river Sunday. He related to me personally how he had been forced to take refuge he had been forced to boulder when he heard the explosions and saw the rocks and trees come raining down—he just kidded about Buell, for Buell later told me that his safety place had been inside of a hollow log, but that all his fish had been smashed by a rock falling on his basket, which lay outside. The road gang was blasting, that's all.

* * *

BOOK WORM—Yes, Will Rogers admits that he asked Basil King to exchange books. Will says the author replied, "I'll be very glad to do it. I knew that you had written a book on the war, and one on prohibition, but as yet I haven't had a chance to read them." Rogers' books sell for 60 cents, while the Eminent Author's copies draw \$1.50, hence our young cowboy financier is expecting to have a nice income this winter so he can write another.

* * *

? ? ?

We saw Will Rogers do this the other day on the lawn, and "Big" had to say the word, but Rogers lost two half dollars in the geranium bed when they were rolling over and over later on.

! ! !

HERE WE COME!

Willard Louis remarked to Lola on the phone, "Say, kid—know what would make a lovely wedded pair?"

"No, Mr. Louis—who can it be?"

"The Skeleton and Spike Rankin," replied our young humorist.
(Ouch!!)

Bert Crossland, our violinist-band leader, is back with parched lips, bronzed face, and lots of ducks—went to Owens Lake for his vacate.

Vic Schertzinger got his down Balboa way with Jerry Duffy. Limit? Sure stuff!

Jim Adamson blew up a barrel of smokeless down at the lagoon and brought back some butter-balls, all shot on the wing.

S. N. OOPER—We must admit that you are wrong! Vic Schertzinger and Jerry Duffy were not writing a story Tuesday night at three in the morning—only starting for the duck hunting grounds. Why do you not go to bed yourself and then these things will not worry you when you see them. Yes, Bill Wellman can shoot. He brought down some Hun planes, and another prize!

Sydney Ainsworth is a regular kid when it comes to a circus. He went all by himself, and when he got back to the studio he was dusky, disheveled and showed evidence of pink lemonade and peanuts. Who can blame him, at that? Harry Beaumont would have gone but he had to work. Me too!

Mabel Normand almost missed her train Sunday, although her clocks had been set ahead at home, she played the speed game to the station, and then had to be rushed on board as the engine was starting to puff.

Walter Heirs calls Mr. Skeleton "The Hearst of the Movies"—and now what do you think we called him, right back, peart like? "The Animated French Pastry."

THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | TIME |
|--------------|-----------------|------------------|----------------|-------------------|-----------------|----------------|------------|---------|
| All-Star | W. Parke | G. Hollings-head | A. Barlatier | Tower Ivory | G. Atherton | J. E. Nash | F. Hull | 2 weeks |
| All-Star | H. Beaumont | E. J. Babille | N. Brodin | Going Some | Rex Beach | Rex Beach | R. Bishop | 1 week |
| J. Pickford | W. Worsely | J. Dugan | Don Short | Little Shepherd | J. Fox, Jr. | Thew-Clawson | F. Hull | 1 week |
| T. Moore | T. Mills | W. J. Reiter | O. Brautigam | Duds | H. C. Rowland | H. Thew | R. Bishop | 1 week |
| All-Star | R. Barker | C. Stallings | P. Hilburn | Dangerous Days | M. R. Rhinehart | C. Kenyon | Start. | |
| P. Frederick | F. Lloyd | H. Weil | J. D. Jennings | Woman Room 13 | | E. R. Schayer | | Casting |
| M. Kennedy | V. Schertzinger | W. Bruster | M. LePicard | Blooming Angel | | E. A. Bingham | | Casting |
| All-Star | Paul Scardon | | | Partners of Night | | Start in N. Y. | | |
| All-Star | T. H. Hunter | C. Camp | | Earth Bound | Basil King | E. R. Schayer | T. Miranda | Casting |
| W. Rogers | C. Badger | J. Flood | G. Webber | Strange Boarder | | E. A. Bingham | J. Dennis | Casting |

SPARKLING MABEL NORMAND AND OUR HANDSOME GOLDWYN SERVICE MEN

GOLDWYN SERVICE MEN WHO DONNED THEIR UNIES WHEN KING ALBERT OF BELGIUM VISITED THE BIG STUDIOS.



Top Row—C. S. Hunter, D. E. Brush, Rusty Conn, Leonard Brown, H. G. Boeck, Waldo Kerl, Elmer B. Cake.
 Second Row—A. J. Wuertemburg, Gene Richee, Floyd Porter, Lloyd Roby, Howard Whyler, Jack Cullen, Lawrence Schrieber, Clifford P. Cake.
 Third Row—Don Keyes, Arthur L. Farrenger, Norbert Brodin, C. A. Marshall, C. L. Roberts, G. Boeckel, Edward McKiernan, "Red" Jones, Clarke Irvine, Claude Camp.
 Sitting—Ed Willis, Lt. G. B. Manly, Mabel Normand, Capt. Gilbert White, Maj. Ted Fleming.

Rocky Fellowes sailed (?) for New York yesterday. Will Rogers promised him a book on Prohibition. Fellowes said he had heard of Will as a comedian; didn't know if it was funny or whether he should feel flattered!

"Willard Louis copped the billiard championship again," wails Tom Miranda, "that guy makes all the L. A. A. C. cue artists sit up and notice when he leans over the green." Louis has over a dozen fine cups for this.

H. E. Edington, Studio Comptroller, is compiling a statistical story on the studios and organization, which is to be sent to chambers of commerce, newspapers, magazines, and so on. He knows much about our studio.



THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIO, CULVER CITY, CALIFORNIA, NOV. 1, 1919

No. 20



MAJESTIC GERALDINE FARRAR COMPLETES THIRD GOLDWYN PICTURE

Again we present an excellent head of a Goldwyn Star. This time it is Geraldine Farrar, who has just finished her third and last production this year.

Exhibitors who book this picture show their wise judgment, even as we judged it in the projection room. Reginald Barker directed, assisted by Charles Stallings, while Percy Hilburn photographed it. Wait until you see this masterpiece.

(NOTE—This drawing can be reproduced for newspapers. Use it!)

The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

CLARKE IRVINE.....Editor
PAULINE ADLERReporter

PUBLICITY STAFF
J. S. Woodhouse.....Director
Clarke Irvine
Helen Starr R. E. Dawson
Clarence Bull, Don Keyes Photographers
Jack GaultSecretary

Released Every Saturday

Scissors Welcome; Credit Appreciated
Contributions expected from everyone.

SERIOUS SPOTLIGHTS

Human responsibility is a glorious endowment. Every man has not only the faculty of tracing his powers, but of impelling them—putting them to work and improving them.

The man who can unfold his better powers and capacities not only discovers the things that terminate in himself, like appetites, desires, passions, but he discovers his obligation to the rights and happiness of others; and this obligation he must recognize and respect, clash as it may with his own personal plans or gain.

All the reason and even the sentiment of the world rises against this argument, but the wants, privileges and responsibilities of all men must be and shall be considered. Big men want this, and the intelligent, industrious working class will insist on having it, but until every class, executive and clerk, gang-boss and laborer meet on the basis of equitable and sound adjustment, it will be useless to attempt to solve the great question—it will be impossible to endow men with human responsibility and authority.

The other day a man on stage five saw a black cat run across his path and he turned back, walking five hundred feet out of his way to reach his destination.

Superstition

There are among us those who hesitate at "13" and balk at "Friday." These people are mentally big, temperamentally conspicuous for their ability and ambition, and yet they turn pale at the sight of a harmless old cat with black "feathers."

Why?

They do not believe in superstition—they do not believe when they stop to think; they know that the grounds of fate are not to be found in the grounds of tea. But let their left palms itch, and they smile with the hope that good things are coming their way, and all because from the trundle-bed they have been tabooed by the midnight hags of superstition taught by some kindly nurse—or dear old grandmother.

Here Is the Punch

Leave the cradle before you reach



Director Harry Beaumont, making Rex Beach's *Going Some*, is in Victorville for four weeks, to secure the outside scenes for this interesting production, which features Cullen Landis. Willard Louis is another well known Goldwyn player being cast as the trainer.

Since Will Rogers sprained his ankle in a fight scene he has petitioned Director Badger to get Cliff Robertson to cast an old man for him to fight.

Jimmy Flood says that Josie Sedgewick slipped one over on him the day she came to the studio all dolled up in street clothes. They had never seen her out of make-up, which is that of a country girl, so he nearly asked her to "Please get off this set."

Ah, ha! Polly Adler is assisting Herb Fei. S'pose she will soon know how to handle a machine as well as a typewriter.

!!!

Mabel Normand in her Pinto costume telling Mr. Goldwyn that she is a great comedienne. His smile signifies that he knows it and that hundreds of exhibitors know it also. Director Schertzinger sits with satisfied air—for he knows it also.

!!!

Gene Murphy, well known Los Angeles merchant, saw a copy of *The Skeleton* and likes it, saying, "I want to extend to you my heartiest congratulations on its excellence—it is a great factor in promoting the interests of the Goldwyn Studio." the grave and accept this tremendously important thought:

Hannibal, Caesar, Napoleon, Grant, Pershing, and Foch were not the victims of superstition, and if Samuel Goldwyn had permitted the day, the date, the hour, or the shadow of a black cat to influence his life, your position today might not have been so secure.

There is nothing to fear, and the man who believes in himself and aims to do everything in a big way will win, no matter the day, the date or the cat.

CALIFORNIA CLOSES TEMPORARILY

The California Theatre will close with the last show Sunday evening, to be reopened next Friday evening with Geraldine Farrar's "Flame of the Desert" as the premiere.

Samuel L. Rothapfel, who came west to manage this beautiful house, will redecorate it and equip it for presenting the latest photoplays. He has engaged a 40-piece orchestra, and is preparing many innovations for the opening.

All we studio folks should not miss Mr. Rothapfel's brilliant presentation of this second Farrar production. Let's all go!

OUR BIRTHDAY PARTY

This time we congratulate Rex Taylor on November first. Give him the glad hand.

OUR OWN BIRTHDAY

One year ago today the GOLDWYN PICTURES CORPORATION took possession of the studios. You see, coming events always cast their shadows. Better Pictures today — Goldwyn started big production then.



ROGERS' RIPPLES

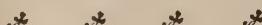
"Had to kill a Mexican to get this green suit."

"You know us moving picture actors gotta dress up-to-the-minute. How about these pants? Don't they fit slick?"

"I ate pie till I nearly bust in the picture. Then they cut the stunt out of the picture. Some day I'll get sore and quit this business and go to work."

"I like this tramp stuff; don't have to dress up or shave or anything. Wash my face once a day, anyway, just on general principles."

"This is a Goldwyn year because Goldwyn says so, and I believe in his judgment—he hired me."



AROUND WORLD AERIAL DERBY COMMISSION OUR GUESTS

Commodore Louis D. Beaumont, president of the special commission to arrange the 'round-the-world aerial derby, and sixteen of his distinguished guests, were all-day visitors at the studios Tuesday, being the guests of Mr. Lehr.

The party arrived early in the forenoon, were driven around the field of settings and taken through the six huge stages, all the while a motion picture was being made of them. They were entertained at lunch with Madge Kennedy, Pauline Frederick and Jack Pickford. In the afternoon they saw the movies that had been made the day before at the balloon school in Arcadia, and in addition, witnessed the latest Geraldine Farrar production.

After watching the pictures being made, the party motored to the beach and through the surrounding country as our guests. Commodore Beaumont took Mr. Lehr, Clarke Irvine and J. Mescall to San Diego, Wednesday midnight, and returned Thursday night. The party went to San Francisco, where the commission embarks on the Siberia November third, for the orient, to complete arrangements for the world flying trip.

Those who enjoyed the studio luncheon and sightseeing trip were, in addition to the Commodore: Sidney B. Veit, Ann M. Satterlee, Capt. Mark Ovenden, Maj. Chas. J. Glidden, A. S. Aronson, Col. William Thaw, Col. Ira F. Fravel, Benjamin Hillman, Dr. S. D. Barnes, Mrs. Archer Gibson, Henry Woodhouse, Alan R. Hawley, Ruth Stevens Norris, and others.

"WHERE WE ALL ARE"

Week of Nov. 2

MABEL NORMAND, Jinx, La Petite, 2-3.

MABEL NORMAND, Jinx, Hollywood, 6-7.

MABEL NORMAND, Upstairs, La Tosca, 2.

MABEL NORMAND, Upstairs, Rose, 4. PAULINE FREDERICK, Bonds of Love, Neptune, 4-5.

PAULINE FREDERICK, Fear Woman, La Petite, 8.

GERALDINE FARRAR, Flame of the Desert, California.

TOM MOORE, Lord and Lady Algy, Palace, 4.

TOM MOORE, One of the Finest, Victoria, 8, and Sunbeam, 2.

MADGE KENNEDY, Wrong Door, Hollywood, 8.

MADGE KENNEDY, Leave it to Susan, Washington, 8.

CRIMSON GARDENIA, Windsor, 4-5; Crimson Gardenia, Windsor, 4-5; College, 6-8.

MAE MARSH, Racing Strain, Rosebud, 4; College, 4-5.



Sydney Ainsworth does a good fight scene in "The Tower of Ivory" with George Kunkel, while Barbara Castleton looks on in horror. Some bather!

Lydia Yeamans Titus, once famous prima donna, who made such a hit with "Sally in Our Alley," is giving Will Rogers' little girl a doll that she has had for many years, and is dressing it herself.

Director William Parke, in his spare moments at home, is training "Bobbie," a wonder-dog, which some day he hopes to present to screen fans. The animal can now portray anger, hate, love and hunger—!

Will Rogers is the only actor in the world who does not have temperament. He is on the job every morning before nine, and is here Sunday, too!

Action has been started by warm-hearted players on the lot towards petitioning the studio commissary to feed its flock of cats. The poor, skinny things look as though each day is an extension to their preordained period of existence.

Wallace Worsley and Dick Schayer had a reunion here the other day. Yep, Dick was best man at Wallie's weddin' some years back.

"Kid" Thomas, a swatter from the local ringside, plays in "Going Some." "That is getting atmosphere into a story," says Lefty Flynn to Ted Fleming, who is also an ex-pugilistic champ. Harry Beaumont has his hands full.

During the last ten seconds of a dissolve for an important scene in "The Street Called Straight," a painter working behind the set found some electrical apparatus in his way and pulled out the plug, shutting off the lights on Wallace Worsley's act. Charles Clary, who had the scene, proved that he was camera-wise by stopping in the act of taking a step, and held the position until the light was restored. Jimmy Dugan, Worsley's assistant, had in the meantime gone on a hunt for the painter, his eyes twinkling with murderous gleam. He found the man, but the damage had already taken effect. The wires short-circuited and killed Worsley's chances of saving the scene, so it had to be made over when the electrician got the lights back into order.

Directors Attention

The duty has been assigned the Studio Publicity Department to caption all "stills" before they are shipped to New York.

R. E. Dawson, who has just joined the department, has been assigned this particular work. Your co-operation in assisting him with captions on stills taken in your pictures will be greatly appreciated.

WHEN FIRE BROKE OUT

A facetious soul in the San Jacinto Mountains pulls this: "If Lily Rock takes a dip in Hidden Lake, will Tauquitz Peak?"

Tauquitz peeked at the fire last week when the Jack Pickford company were on location. It seems Lee Phelps rented some old boots from a costumer. One boot had a hole in the toe. The dirt kept siftin' in and a tri-daily bath was a prime necessity. Bath water was ordered at the Keen Camp Hotel, and while gracefully reposing in the tub, leisurely Tod Burns noted that the building was on fire. Defective flue, it seems.

Jack Pickford saw the flames from location, a mile away. Director Wallace Worsley, Jimmy Duggan, Don Shorts, George Dromgold, Dwight Crittenden and the other Goldwynites hurried ditches and barbed wire. The film was saved with the other valuables—the cider(soft) and sage weed tea, George Webber's new hair tonic. Eddie Seay was overcome by smoke fumes and an excitable and kindly lady tourist almost finished the job by giving him strychnine. Eddie Ellis chopped down flaming pine trees, Jack Pickford helped the forest rangers dig ditches and carry water, and Claude Rudd and Milton Brown saved the live stock, all except a litter of newborn pigs—and there was pork on the table next day! Driver Lacey drove Mrs. Oscar Lawler down to the valley to safety, and the whole company sat up all night with the wildcats to watch the smoldering ashes.

And Mrs. Worsley and Mrs. Duggan missed all the excitement, because they went off on a mountain horseback trip!

"That was bad enough," complains Carrie Clark Ward, the character woman who has been on stage and screen for thirty-five years, "to be the designing music teacher of Pauline Frederick in her last picture, and start her on a downward path, but now they cast me in 'The Tower of Ivory,' and I have to start a dozen pretty young girls on the trail to the underworld. I gain their confidence by appearing to be a sweet motherly old lady, then take them to a dancing dive where, as a regular old 'Madam,' I rule with a rod of iron. Awful, isn't it? I hope that in my next Goldwyn part I can repair some of the damage I have done!"

THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | TIME |
|--------------|-----------------|-----------------|----------------|-------------------|-----------------|---------------|------------|----------------|
| All-Star | W. Parke | G. Hollingshead | A. Barlatier | Tower Ivory | G. Atherton | J. E. Nash | F. Hull | 3 weeks |
| All-Star | H. Beaumont | E. J. Babille | N. Brodin | Going Some | Rex Beach | Rex Beach | R. Bishop | 2 weeks |
| J. Pickford | W. Worsely | J. Dugan | Don Short | Little Shepherd | J. Fox, Jr. | Thew-Clawson | F. Hull | 2 weeks |
| T. Moore | T. Mills | W. J. Reiter | O. Brautigam | Duds | H. C. Rowland | H. Thew | R. Bishop | 2 weeks |
| All-Star | R. Barker | C. Stallings | P. Hilburn | Dangerous Days | M. R. Rhinehart | C. Kenyon | R. Kern | Starting |
| P. Frederick | F. Lloyd | H. Weil | J. D. Jennings | Woman Room 13 | | E. R. Schayer | | Starting |
| M. Kennedy | V. Schertzinger | W. Bruster | G. Webber | Blooming Angel | | E. A. Bingham | | Starting |
| All-Star | Paul Scardon | | | Partners of Night | | | | Start in N. Y. |
| All-Star | T. H. Hunter | C. Camp | | Earth Bound | Basil King | E. R. Schayer | T. Miranda | Casting |
| W. Rogers | C. Badger | J. Flood | M. LePicard | Strange Boarder | | E. A. Bingham | J. Dennis | Casting |

GOLDWYN DETAILS MAKE GOLDWYN GOOD

One hears much of directors and camera men and assistants of all sorts in a busy big moving picture studio, but what of the tailor?

Somehow the "wardrobe" is always thought to have more to do with women's costumes than men's, but care and skill is required in the making and designing of clothes worn by the actors. For every picture there has to be a complete new set of costumes and because pictures are the criterion nowadays, it is important

that, whether the actor wears a suit for a smart metropolitan social affair or a costume of the twelfth century, it must be equally correct.

This is but one of the many reasons why Goldwyn Pictures are mounting daily in the world's esteem; because every detail has come under the close observation of competent and observing persons. The public knows what is right, and further, demands to see all things screened as they should be. We are endeavoring to do that all the time and from all appearances, we are, and will continue so to do.

"Ah, ha!" cried Harvey Thew, ex-New York newspaperman; "they have put the ki bosh on the old trick of screening a newspaper reporter with the bunk note book in his hand." Thew noticed a script with this notation in red ink: "No note books in this scene where Miss Farrar is interviewed by the press—they only talk and ask questions—they don't have 'em, please."

For many years it has been a big joke to newspapermen to see a screen reporter go nosing around with note paper and pencil in his hand. Most news gatherers use their usually excellent brains and memories.



Photo by Gene Richee

Left to Right—Foreground—Ann M. Satterlee, Mrs. Archer Gibson. Second Row—S. D. Barnes, Abraham Lehr, Vice-President, Commodore Louis D. Beaumont, Ruth Stevens Norris, Benjamin Hillman. Third Row—Mason N. Litson, Production Manager, Mark Ovenden, Sidney Veit, Henry Woodhouse, Maj. Chas. J. Glidden, Col. Wm. Thaw. Top Row—Col. F. Fravel, A. S. Aronson, District Manager, Allan R. Hawley.





THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CAL., NOV. 8, 1919

No. 21

Why This is a Goldwyn Year



The Studio Skeleton

A weekly organ of, by and for the Goldwyn Studio Personnel

CLARKE IRVINE.....Editor

PUBLICITY STAFF

J. S. Woodhouse.....Director
Clarke Irvine
H. F. White R. E. Dawson
Clarence Bull, Don Keyes....Photographers
Jack GaultSecretary

Released Every Saturday

Scissors Welcome; Credit Appreciated
Contributions expected from everyone.

SERIOUS SPOTLIGHTS

We have heard some folks ask, "Why is this a Goldwyn Year?"

We of Goldwyn know, but some others do not—at least they know we are making great pictures, but they ask why it is called a Goldwyn Year.

The front page this week illustrates the reason.

In the first place, the Goldwyn Arch of Success is laid upon a concrete foundation of most popular stars. The cornerstones, representing the selling of our pictures, are superior exploitation and conscientious service. The keystone is complete co-operation, in every department and by every person. The supporting arches are, to begin with, excellent stories and perfect scenarios, then the solid upholding blocks are directors who understand and expert cameramen, backed by artistic settings, correct costuming, pleasant studio surroundings, and beautiful art titles.

The Goldwyn Sun, rising in the east, signifies that the light of motion picture progress, excellency, and superiority, comes from this great understanding of the principle of photoplay production.

This is a Goldwyn Year!

Everybody says it is.

We congratulate Mr. Goldwyn for his dominant will and unhesitating belief in Better Pictures, and also Mr. Lehr for his broad understanding and masterly way of executing big things at this end, and his splendid spirit in keeping the organization in a constant state of good feeling and "getalong-ability" which prevails here as constantly as the Pacific rolls its harmonious waves on the clean sands of its expansive shores.

The Goldwyn Arch of Success was arranged by Irvine, drawn by Hayes, and lettered by Colyer.

Anybody having a spare typewriter, please give it (not her) to Billy Fitzgerald in the commissary. He needs one, as the extra rush keeps him busy doping out menus.



Ralph Dawson, who joined us last week, has already acquired the Goldwyn spirit. He got a wire offering him a job, but he answered: "Nothing doing—this is a Goldwyn Year."

Jack Gault has changed names. He is now J. Curtis, and that is not all. He brought out his old pipe, lit up, and his associates had to make a mad rush for the prop room to get gas masks.

If you catch Victor Schertzinger and a piano together, just ask him to play that pretty Chinese melody, his latest composition. It is without a name, but deserves a good one.

Business Manager J. J. Cohn is leaving for New York in a few days to look after Goldwyn production business.

CALIFORNIA THEATRE RE-OPENS IN A BLAZE OF GLORY

With the transfer of a large sum of cash, the beautiful California theatre changed from the Miller interests to the new organization headed by Abraham Lehr, vice-president of the Goldwyn Pictures Corporation and general manager of its studios in Culver City.

The new organization has as its treasurer, H. E. Edington, Goldwyn Studio Comptroller, with Samuel L. Rothafel as managing director of the house.

The theatre closed for re-decoration with the last performance Sunday evening, but reopened last night with Geraldine Farrar in *Flame of the Desert*, a Reginald Barker production.

This is the largest theatre deal to be consummated in Los Angeles this season, and means that the California will have a real New York theatre manager at its helm whose artistic genius has made him a famous figure in the world of pictures. His ideas have been extensively copied and his program innovations have made him the pioneer exhibitor. He managed three of New York's largest houses.



ABOUT THE ART TITLE BOYS

In making motion pictures today, one of the departments that is least heard of is the art title branch, where real artists make the backgrounds and lettering for the sub-titles. Goldwyn has one of the best organizations in the industry, and is turning out excellent work in this line.

J. W. Robson is in charge, with J. C. Dunning assisting and heading the lettering branch. Both are experienced men in their respective lines, as demonstrated by the product. Each artist and letterer is proficient, which makes the whole a co-operative and efficient branch of production.

In the picture Dunning is on the left, Robson on the right.

AND THIS IS NEWS!

Tiltonville, Ohio, preacher says, "I will thank the Lord when roads become so bad that Sunday auto touring will no longer be a pleasure," because he thinks Satan and good roads are keeping down church attendance.

Can you imagine a minister of God's word saying such a thing? Daresay more humanity gets the real Good by outdoor motoring than they do sitting in some building and hearing a man of this sort!

Some youngster was looking all over the lot for a paper stretcher the other day. Hope he finds it, whatever it may be.

Ann Forrest is playing in *Dangerous Days* under the direction of Reginald Barker. He has a fine cast, including Milton Ross, Lawson Butt, and Florence Deshon.

Mr. Harkness promised to send in a funny story on the front office counter, but up to press time (3 a. m.) the story had not put in an appearance.

FAMOUS VISITORS

The French Flying Mission, enroute from Siberia and Japan to Paris, visited the studios Thursday, satisfying their desire to see the largest studio in the world.

The Mission spent several hours wandering through the stages, and around the "lot," watching production. Commandant Guinet, in charge, spent ten months with the Japanese army in Siberia. Other members, Captains Vuarin and Terrin, and Lieutenants Lafant and Seret, have been in Japan.

Within the past fortnight the two largest Flying Commissions of the day have visited our studios, the first being the one to establish the Aeroial Derby around the world. This Cimmission left Monday for the Orient, where it will continue to map out the route of this stupendous air race.

GREETINGS FROM MABEL

In a wire Monday, Mabel Normand had a lot of nice things to say, and she specifically stated the following, which we print for you all to read: "I SEND MY LOVE TO THE WHOLE STUDIO FAMILY." We knew you would enjoy this little message from her.

Lottie Farnsworth, who relieved Sylvia of the blonde hair at the commissary, tried to bump off a Henry the other night with her brother's machine, but now she says she has changed her mind.

"WHERE WE ALL ARE"

Week of Nov. 9

GERALDINE FARRAR, Flame of the Desert, California, 7-16; Shadows, Windsor, 9-10.

TOM MOORE, Lord and Lady Algy, Laughlin, 12-15; One of the Finest, Crescent, 9; A Man and His Money, College, 11-12.

CULLEN LANDIS, The Girl from Outside, Palace Grand, 12; The Crimson Gardena, Victoria, 13-14.

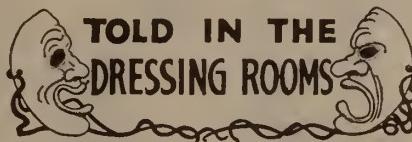
MABEL NORMAND, Upstairs, Arlington, 9; Washington, 11; Dreamland, 13-14.

MADGE KENNEDY, Through the Wrong Door, La Petite, 12-13; Leave It to Susan, Meralta, 9.

PAULINE FREDERICK, The Fear Woman, Sunbeam No. 2, 12.

Lewis W. Physioc, head of our laboratory, has put some fine coloring in Flame of the Desert. Percy Hilburn did some excellent camera work, which warranted the extra tinting.

Who says a man with curly red hair has no right to sit at a table with a pretty blonde? Tush, Little Enquirer, he may be the girl's hubby!



Tuesday the studio detectives learned that Don Keyes has a great desire for blondes. He surely shot a lot of plates on one certain young lady who visited our lot.

Joe Cohn has moved from Los Angeles to Hollywood. That place seems to attract everybody in the film industry.

The Girl From Outside had a successful two weeks' run in Los Angeles. It is a great picture, and all concerned are to be congratulated.

The main subject around the studios the past few weeks has been ducks. All the sportsmen are going out early these mornings.

And with the first touch of cool weather, nine out of ten have caught cold, and the commissary has laid in a supply of cough drops.

Studio Comptroller H. E. Edington was on a six-day vacation, and a well earned one at that.

The pulse of the studios this week shows ten Goldwyn companies at work. Pretty good.

Building continues at the Goldwyn Studios, for this week work started on a three hundred-foot long used property room and storehouse for exterior props. The new building is fifty feet wide, and will be completed in about two weeks.

Don Short begins work as a first cameraman with Jack Pickford in The Little Shepherd of Kingdom Come. He has been second cameraman with the Barker company. George Webber went to the mountains with Pickford in order to help Short with his initial camera work.

Harry Connelly and E. J. Babill played sheep-herders last Tuesday and chased a bunch of sheep all over the lot, finally cornering them in the garage.

Lillian Hall and Helen Ferguson say this country is fine for insomnia victims. They've been retiring at eight—and up at five!

Who said Rose Meyer cried when Bob McIntyre went away—who?

Rocky Fellowes presented Lieut. Manly with his hoss. The other morning Manly was an hour late. Wonder what sort of a horse it is.

GOLDWYN BAND IS ASSURED

That our big studio is now the proud possessor of a regular brass band is an assured fact. This was demonstrated Thursday afternoon when Director Bert Crossland held the second practice in the music room up in the wardrobe building at which were in enthusiastic attendance members of the new aggregation, all employees of the company.

Without any faults or failings, the band stepped right out and played some mighty fine music, and it is now up to us to back these willing boys in their good work. This marks the first step in the progress of music in a young industry, as the Goldwyn Band is the first in the field.

Soon they will play for us, and later fine uniforms will be secured. Then we can parade, play, and rejoice. Crossland will arrange for a noon concert just as soon as everything is running along in perfect harmony. They could play now, but another rehearsal is deemed necessary. Watch for the announcement and then be on the job with a pair of good husky hands to applaud.

DISTINGUISHED VISITORS

A party of English motion picture exhibitors visited the studios this week under the guidance of Senor Pat Dowling, press representative for Christie Comedies, who, by the way, ten days ago, set a good example for press agents by taking unto himself, etc., and is now very happy.

The British party included N. Hobart, Capt. A. Mears and wife, R. Grierson and Lieut. E. Levele, all of the Associated Provincial Picture Houses, Ltd., of London. They were very much interested in seeing how films are made, and expressed keen admiration for our plant.

YOUR PICTURE IN THE PAPER

Picture Show, Oct. 18

Geraldine Farrar—Cover page and inside.

Pauline Frederick—Inside picture.

Picture Show, Oct. 25

Madge Kennedy and mother.

Group of naval officers with Pauline Frederick, Geraldine Farrar, Lou Tellegen, Mabel Normand and Samuel Goldwyn.

Geraldine Farrar—Picture.

Los Angeles Herald, Nov. 5

Interview with Madge Kennedy.

"Close Up," L. A., Nov. 5

Lauditory criticism on "The Girl from Outside," Reginald Barker and players.

Will Rogers' new "Illiterate Digest" will go out as a regular release it is so good.



THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | TIME |
|--------------|-----------------|------------------|----------------|-------------------|-----------------|------------------|------------|---------|
| All-Star | W. Parke | G. Hollings-head | A. Barlatier | Tower Ivory | G. Atherton | J. E. Nash | F. Hull | 4 weeks |
| All-Star | H. Beaumont | E. J. Babille | N. Brodin | Going Some | Rex Beach | Rex Beach | R. Bishop | 3 weeks |
| J. Pickford | W. Worsley | J. Dugan | Don Short | Little Sheep-herd | J. Fox, Jr. | Thew-Clawson | F. Hull | 3 weeks |
| T. Moore | T. Mills | W. J. Reiter | O. Brautigam | Duds | H. C. Rowland | H. Thew | R. Bishop | 3 weeks |
| All-Star | R. Barker | C. Stallings | P. Hilburn | Dangerous Days | M. R. Rhinehart | C. Kenyon | R. Kern | 1 week |
| P. Frederick | F. Lloyd | H. Weil | J. D. Jennings | Woman Room 13 | | E. R. Schayer | | 1 week |
| M. Kennedy | V. Schertzinger | W. Bruster | G. Webber | Blooming Angel | | E. A. Birmingham | | 1 week |
| All-Star | Paul Scardon | | | Partners of Night | | | | 1 week |
| All-Star | T. H. Hunter | C. Camp | | Earth Bound | Basil King | E. R. Schayer | T. Miranda | Casting |
| W. Rogers | C. Badger | J. Flood | M. LePicard | Strange Boarder | | E. A. Birmingham | | 1 week |

Edward Ellis and Claude Rudd of the prop department have learned something new about sheep. When on location with Jack Pickford they had to unload a truck of these fat wool bearers. Carefully they lifted each wiggly sheep from the truck. The black ones, ramming around recklessly with their horns, were not easy to handle, but Ellis and Rudd persisted valiantly. When only one sheep remained to be lifted to the ground, a farmer happened past.

"Why don't you let 'em jump?" he suggested indifferently, "it's easier." The thought evidently traveled to the sheep herself, for she cleared the truck with a graceful jump, landing squarely on all fours.

"Humph!" commented Ellis and Rudd in unison, scratching their heads.

Mack Sennett is going to be around the Goldwyn lot looking for a new director soon for his girlies. We hate to mention names, but you should have seen the clever manner in which certain Goldwynites directed the chickens in the farmyard scenes with the Pickford company when on location.



Pauline Frederick is back in Los Angeles and has started work on a filmization of *The Woman in Room 13*, after a vacation of nearly a month, spent in New York.

"I'm glad to be back here—but New York is the only city in the world," she exclaimed, as she stepped from the Santa Fe train. "It was cold and nasty back there, and here it is so lovely—I want to go right out home and see how my garden is." Miss Frederick is to be directed by Frank Lloyd.

Jack Pickford has at last found a cozy home in Los Angeles and has moved in, purchasing the house outright. He had been in search of a place for the past month, and it was not until this week that the young Goldwyn star found the abode that suited his desires. It is a handsome Colonial bungalow, situated on rising ground, and in command of a view that is not to be eclipsed by anything in the vicinity.

BLANKETY-BLANK VERSE (!)

By Sub Rosa

He does the dishes, scrubs the floors,
Makes beds and does the chores—
To please his wife so she'll let him go
Vernon way to see the boxing show.
So there he flits on Tuesday nights,
To see the bloody four-round fights.
But the wife pins an apron on poor
Jim,

And this is what she says to him:
"Before you go out tonight,
The glasses must be clean and
bright."

This young sport from far Fort Lee
Is a model husband—you well can see!
(Last name is Flood.)

Director Wallace Worsley says he is glad to return from the mountain location. Up there, Mrs. Worsley learned to make pine needle baskets with the tourists at the hotel. It seems pine needles best mold themselves into baskets when wet, so Worsley says that when he came in from the day's work and wanted to plunge about with soap and water, the bath-tub was always full of pine needles. He claims an ice cold bath has nothing on pine needles for sharp stinging effects.

NEWS FROM THE FINANCIAL FRONT



Cashier Joyce informs us that hereafter pay checks will not be ready until five o'clock, so there is no need for the mad rush any more.

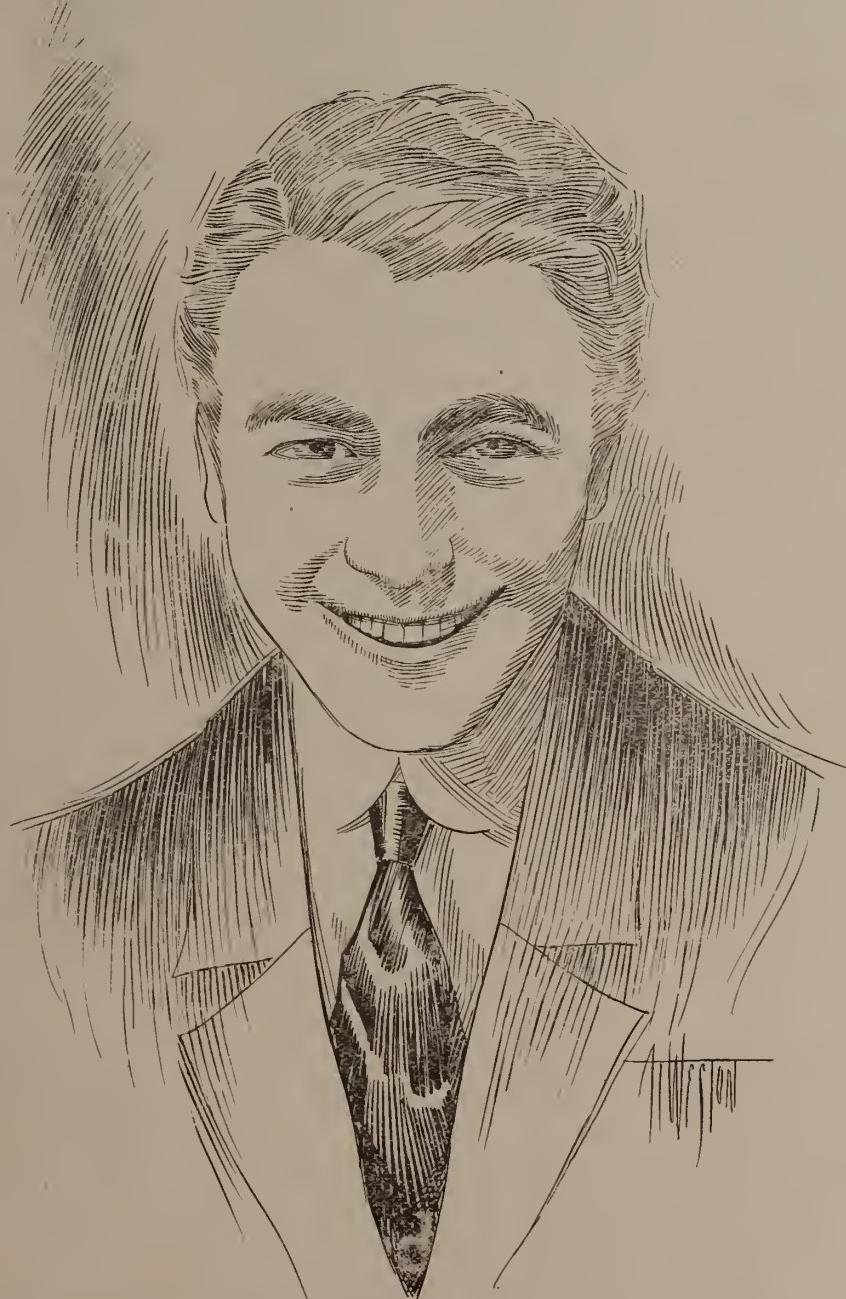


THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CAL., NOV. 15, 1919

No. 22



TOM MOORE AND COMPANY BACK FROM NEW YORK

Tuesday the Mills Company, with Tom Moore starring in "Duds," arrived from the East, where for six weeks Tom has been enjoying a vacation and some work. This new production promises much. Some excellent shots were made in Gotham. We all are glad to see Tom back on the lot.

Every Saturday

The Studio Skeleton

A weekly organ of, by and for the
Goldwyn Studio Personnel

CLARKE IRVINE Editor

PUBLICITY STAFF

J. S. Woodhouse Director
Clarke IrvineH. F. White R. E. Dawson
Sue McNamara

Clarence Bull, Don Keyes Photographers

Jack Gault Secretary

Scissors Welcome; Credit Appreciated

Contributions expected from everyone.

SERIOUS SPOTLIGHTS

"From every man according to his ability; to every man according to his worth."

This echoes the sentiment of the Goldwyn Arch of Success.

By way of justice to those who were not individually mentioned in the great arch last week, we might state that the players who appear in the pictures are all stars in their particular lines. We would have had to erect a structure reaching to the skies if we had incorporated every worker whose talents and skill go into the finished production. The laboratory, for one, is a great building of itself; the construction department, film cutters, accounting department, art property buyers, extras, painters, carpenters, prop men, grips, light attendants, and dozens of others, do their share, and their work is appreciated. Please do not think that your several services are not valued the less because the Arch did not show you. Each man is of value and is appreciated, else he would not occupy the position he does.

It was good Thursday night to see the several heads of departments in attendance at the band rehearsal with Mr. Lehr, to congratulate Bert Crossland and the boys who are striving to put the Goldwyn Band over the top.

The Skeleton stands back of the band, and standing in such position, it is with great pride that it tells the world of these fellows. Just wait until you all hear our band. We have a lot of interesting little affairs planned for the band boys. Keep up your interest and see what happens!

William Parke's company has been nicknamed the Owl Company, because they are working many nights on the present picture.

Mr. Litson spent the week end in Victorville helping the Beaumont company get all straightened out on some of the little details.

Madge Kennedy and her mother are glad to be here once more. They spoke of "autumn leaves, chilly winds and uncomfortable days." No wonder they are happy.

A SONG FROM DIXIE

(Answering Los Angeles)

Los Angeles town, of movie renown,
You're a wonderful place that's true.
We know you have a magical touch,
And our hats are off to you.

You surely have a sun-kissed clime,
And your skies are mostly blue,
We know you make us feel at times
That life is real and true.

But there's another land and clime,
That we would laud and praise;
It's true we have no "movie" stars,
To turn our nights to days.

The place we rave about just now,
Is dear old Dixie Land,
And should you ever visit there,
We'll make you feel just grand.

We have a slogan just like yours,
Of that you need not fear;
It's just the same around the globe,
And "It's a Goldwyn Year."

Now let us try our very best,
To make this slogan right;
Let's bat the ball at every turn,
With all our strength and might.
—Nat L. Royster, Press and Service
Representative, Atlanta Exchange.

Mabel Normand has signed her new Goldwyn contract and will return to the studio next month. We surely do miss her around here, but hope she is having a perfectly grand time.

The Skeleton's latest note from Geraldine Farrar is postmarked Lansing. The singer says everything is lovely, and sends regards to the studio folks.

Will Rogers' latest addition to his kiddies' outfit is a miniature vaudeville bicycle for Jimmy, who rides the thing around our miles of sidewalks every noon.

Jack Pickford is learning to shake the shears, for he clipped a bunch of sheep up on location.

CLASSIFIED ADLETS

WANTED—Wish to buy map covering shortest route from front gate to laboratory. Mrs. McAlister, Cutting Room.

LOST—Book, "The Firing Line," on the Russian street set. Kindly return to Rita Peardon and receive reward.

FOR SALE—Miss France announces beauty shop opened on Stage Six, offering new complexion cream called Angel Bloom.

CHAUFFEUR WANTED—Must be reliable, sober, and industrious. No lawn mowing. Apply Florence Deshon, Studio.

TO LET—Palatial yacht "Uncas" for picture purposes after February 1. See John Bowers.

LOST, STRAYED OR DESERTED—Shepherd dog being used in my picture. Return and receive bounty. Jack Pickford.

CAPTURED—One goat belonging to Jimmy Flood. For particulars see Jim Adamson, Barber Shop.

MISLAID—Bunch of keys. Return to Irene Rich and receive another reward.



NAMESAKE—Yes, we must inform you, Harry Weil says the Lloyd Company is not getting any publicity, but as you know, he sometimes misses print. Yes, that was his overseas whistle he used to stop the carpenters on Stage Six. One hammer man, when he heard the blast, grabbed an axe and started "over" because he thought he was in the Argonne again. He went over and discovered that Harry used to be his "buddy" across the seas last year. Some coincidence!

* * *

O. N. LOOKER—Please do not ask questions write them. However, we will answer this one about Middleton. We have no means of knowing, nor could we find out what made him back his car with the aviation people in it, including two beautiful ones—but he did hit Pauline Frederick's roadster right on the bumper! Why?

JULIET—Yes, it was Ella Smith who stole Sylvia's Romeo, but we will wager that she regains him. Ella is always doing this, so it is nothing new. She succeeds without fail, too. Ask Reta yourself, we do not know. Yes, Tom Moore is back.

CHEMICAL IKE—We have tried three mornings to see just how Fitz fixed the coco cola for Sam of laboratory fame, but so far we cannot see what he puts in it. Fitz always serves it to Sam himself. Better ask Don Short the name of his assistant. Yes, he is blonde.

"WHERE WE ALL ARE"
Week of Nov. 16

MABEL NORMAND, Jinx, New Palace, 22; Theatorium, 21; Upstairs, LaSalle, 20.

PAULINE FREDERICK, Bonds of Love, New Palace, 18; The Fear Woman, Hollywood, 18.

WILL ROGERS, Jubilo, California, 16-22.

CULLEN LANDIS, The Girl from Outside, Neptune, 21-22-23; Alhambra City, 21-22-23.

REX BEACH, The Brand, La Tosca, 17.

TOM MOORE, Heartsease, Alvarado, 18-19; New Palace, 21; Arlington, 22.

MADGE KENNEDY, Leave It to Susan, College, 18-19; Casino, 16.



DID YOU HEAR



SUCCESS FOR BIG M. P. D. A. THANKSGIVING EVE BALL

Goldwyn directors, prominent in the Motion Picture Directors' Association, promise that the fourth annual ball to be at the Alexandria Thanksgiving eve, Wednesday, November twenty-sixth, will be the greatest event in the social whirl of photoplaydom.

Tickets are being sold at ten dollars, and can be had at the Hollywood Pharmacy, 6418 Hollywood Boulevard, or at Richardson's, 607 West Seventh Street. Anyone in the film industry who misses this affair will have foregone the pleasure of a memorable night. Two vast orchestras, a superb floor, and a delicious full course dinner feature the evening, besides the special events.

Mr. Lehr has just signed E. Mason Hopper to direct Booth Tarkington Edgar stories which will be released in two reel installments. Hopper is a director who knows, and has a number of successes to his credit, his latest being *When Bear Cat Went Dry*.

Maurice Wolf, manager of the local exchange, visited the studio this week with W. P. "Pat" Stevenson, Arizona representative for Goldwyn, as his guest. The Hassayampa visitor was much impressed with the size and system of the plant.

John Bowers' big yacht *Uncas* leaves New York today on its 7500-mile trip around through the canal. John says he is going to enter the craft in the Honolulu race next season.

Wallace Worsley and Jack Pickford brought snow to Hollywood when they returned from location. They were nearly snowed in for a day and a night.

Did you see Pauline Frederick's new pets? A tiny white kitten and a pickaninny? Both were amusing. They were used in the depot scenes.

Mrs. Hilburn is recovering rapidly from her appendicitis operation, and new Percy is beginning to smile broadly again.

Hal Cooley is building a fine new home over in Hollywood. Hal has everything, wife, baby, and home.

It was said that a painter tripped over an electric wire and jerked the connection out on the Worsley set, but later information shows that it was a prop man instead of a painter who gummed up the set.

Open wide the gates (both), here comes the King!

The Irish President wouldn't do a thing like that!

(Signed)

McGONIGAL,
MURRAY,
DUNNING,
McGUIRE.



Madge Kennedy was selected by the American Legion in Los Angeles to dance at the ball Tuesday night. She is always glad to work for patriotic affairs. The man who draws the lucy'v ticket will get to dance with her. We envy!

Milton Gardner took a one day vacation and went to San Francisco to present the aerial commission with the film we took of its trip here. Milt needed the diversion, as he is one of our hardest workers.

Home Note—Sophie Wachner and Barbara Castleton are fixing a fine bungalow together, with maid, butler, cook and everything! Such is life in the wild and wooly west.

Clara Horton, the pretty little ingenue who has been seen in a number of recent Goldwyn pictures, has been signed to work with Jack Pickford in his first picture.

The new Goldwyn Band is progressing along very nicely and soon will be ready for an initial concert.

Elmer L. Rice, we hear, has a play going on in Chicago. Another man with a pipe-line to the box office.

Harry Connelley has returned from a four-day trip to Fresno, Merced, and way points. Pretty nice—but hot!

Ted Fleming is a valuable man to us, not only as an actor, but as a technical man, for he went to Boston Tech. He was a major in the army.

Harvey Thew entertained at luncheon two days successively. Big parties, too!

Claude Camp motored to Santa Barbara over Saturday and had a good time. He went partly on business and the rest otherwise.

They say Frank Braidwood got stung by some bee while entering the commissary. We fail to understand.

Will Rogers entertained Julius Tannen at a studio luncheon the other day.

Herbert Fei now has an anchor on his desk—something to sort of keep him there. It is a pretty new telephone!

PICTURE IN THE PAPERS

Camera—Nov. 8, Pauline Frederick, cover and story.

Express—Nov. 8, Geraldine Farrar, first page screen section.

DID YOU EVER SEE—

Will Rogers when he wasn't happy?
Madge Kennedy without a smile?
Mr. Badger without a cigar?

A more villainous villain than Sydney Ainsworth?

Tom Miranda fail to give his name correctly?

Pauline Frederick without a cheery good morning to everybody?

Any man handle as much business as Mr. Lehr—and live happily?

Milt Gardner when he wasn't busy?
A kid like Jimmy Rogers?
A studio to equal ours—in anything?

Gertrude Atherton, author of "The Tower of Ivory," which is being produced as an Eminent Authors production, is at the Adler Sanitarium in San Francisco recovering from an operation for gastroenterostomy. She is now on the road to recovery and expects to leave soon; in fact, she is doing so well that the third day she ate a hearty meal.

Waitress—"Did I take your order, sir?"

Patient Player—"How long have you been working here?"

Waitress—"Oh, 'bout a week."
P. P.—"No, you didn't get it."
Where did those Schertzinger College boys come from? Rah, rah!

Louis Kolb informs one of our many reporters that the studio has received a shipment of new lighting equipment.

Indoor sports—Trying to get the director to admit that they built the set as he okayed the plans.

Harry Beaumont wires from up country "Going Some is—snowed in today—can we do the winter stuff now?"

Helen Starr, who has been pounding out publicity, has been promoted to writing titles in the scenario office. Congratulations.

Bess Haas of the scenario office takes her daily exercise in a new way, "Shaking hands with Henry," and she drives it herself.

Madge Kennedy spent an hour Thursday posing with her mother and Mr. Lehr for publicity movies.

John Bowers has moved to a Hollybungalow until his new hillside home is built.

We hear that George Webber has been making love to somebody with blue eyes, 'n everything! How come? How come, George?

Lefty Flynn, who plays in "The Silver Horde," is going to become a husbandman in California, for every day now he is looking at land.

THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|----------------------------------|------------------------------|----------------------------------|----------------------------------|---|-------------------------------|-------------------------------|------------------------|------------------------------|
| All-Star All-Star Pickford | Parke Beaumont Worsley | Hollingshead Babille Dugan | Barlatier Brodin Short | Tower of Ivory Going Some Little Shepherd of K. C. | Atherton Beach Fox, Jr. | Nash Beach Thew-Clawson | Hull Bishop Hull | Oct. 8 Oct. 20 Oct. 16 |
| Moore All-Star Frederick | Mills Barker Lloyd | Reiter Stallings Weil | Brautigam Hilburn Jennings | Duds Dangerous Days Woman in Room 13 | Rowland Rinehart | Thew Kenyon Schayer | Bishop Kern | Oct. 23 Nov. 3 Oct. 31 |
| Kennedy | Schertzinger | Bruster | Webber | Blooming Angel Partners of the Night Earth Bound | | Bingham | | Oct. 31 |
| All-Star All-Star | Scardon Hunter | Camp | LePicard Mescall | Strange Boarder Edgar | King | Bingham | Miranda | Casting |
| Rogers All-Star | Badger Hopper | Flood Wellman | | | Tarkington | Bingham | Dennis | Oct. 27 Casting |

HATS OFF HERE

A person was heard to remark that some of the men came into the commissary and ate with hats on. The Goldwyn Studio is like a home and we are a family. Let's all act as if we were really at home. Personally, The Skeleton thinks the offending men were probably extras who were not used to eating in such a fine place. If you notice a fellow sitting with his derby on, just nudge him and tip him off that he is among friends.

Clarence Bull and his best were in line waiting to see Flame of the Desert, when Lewis Physioc came out, all white shirt and—you know, when somebody in front remarked, "There comes the leader of the orchestra, the show must be over." At that Lewis is a musician and an artist.

They say Dan Fish has a very good memory, but some young person (girl or man), thinks otherwise.

Since all companies are again at work, the commissary is as crowded as a subway station at the famous zero hour!

Frank Lloyd and Pauline Frederick are seen daily at lunch together with heads bobbing and much talk going on. Reason, he is directing her again.

Madge Kennedy is having a great time living in an apartment with her mother. No maid or chauffeur—just one good cook, and lots of work.

Grace Kingsley and her niece, Grace Gordon, who plays in comedy, visited the studio this week with Billy Wickershamb, professional dancer.

Speaking of abroad, did you know California is shipping a cargo of wines to England? Can you imagine that!

Reginald Barker had to send Frank Leigh to the barber three times to get his hair clipped short enough to look Hindenburgish for the German episode of Dangerous Days.

CLOSE UPS



Colored extra acting as porter for Frank Lloyd's train with Pauline Frederick, to another knight of the lowly dime: "Sam, who'all directin' dis hyar pitcher?"

"Why, maan, doan yo' know? Dat big maan wid de fancy yaller coat—that's Mr. Lloyd."

"Sho' nuff! Lawd, doan dese hyar pitcher peoples weah de loud clothes?" And Frank had on his hunting vest!

Cliff Robertson was asking for a baby to use in a picture—"about two years old, one that can walk," he requested.

Mr. Harkness, our worthy telegrapher, proudly volunteered the information that he had a child of that description.

"But this must be a colored child," drily remarked the casting director.

Exit Mr. Harkness!!!

Irene Rich—"Is Will Rogers from Chicago?"

Jimmy Flood—"No, why?"

Irene—"Seems I've seen him in the loop!"

Percy Hilburn had a hard time finding out who to focus on when the King of Belgium was here—but he got some good moving pictures just the same.

Ray Moore bought a new Olds. Wonder if he still carries his little hammer. If you haven't heard of his tiny hammer, better ask him about it!

Art Rose is wondering who really has the lead in Going Some, Cullen Landis or himself.

Pauline Frederick brought back a lot of truck from New York, including a very filmy fancy dress which she is using in the new picture—photographs like a million in gold, too. She knows how to buy!

LOST, STRAYED, OR DESERTED!

One young shepherd dog, well trained and well taken care of, but he has lost interest in life among moving picture players and such.

Jack Pickford's picture is being held up and Director Wallace Worsley does not know what to do. The dog is gone, and without it the picture cannot progress, because all the exterior scenes have been made, and the pup simply MUST be found.

Jack says "the purp just got tired of pictures, Klieg lights and double exposures, so he went back to the ranch, I guess." Anyway, the property and location men, and everybody who is good at looking for things, is busy trying to locate the lost dog.

COMES A NEW POET!

For line and form and Greek design,
Are merely sculptor's tricks
Its artful art for art's sake,
When the staff shop's making bricks.
—Tuslaba Tumeni.

Miss Boone Peyton, a southern beauty, blonde of hair and blue of eyes, is a new addition to our little family, as Clifford Robertson spotted her when she visited the studio with the Round the World Derby and saw her on the screen! Well, she is working with Madge Kennedy and we may look to her for something good.

Who calls Harry Connelly Mister Vamp?

Jack Sayre has day dreams—good ones, too. They are of an airdale, a fifty pound pack—the headwaters of the Sespe, and a mess of smoked trout. He is a good sport.

Lionel Belmore, playing with Will Rogers, returned recently from a big trip to Australia.

Bob Bishop appeared in a picture the other day—from the wrists down! Insert stuff only.

Clarence Bull is asking for credit. Cash is king, say we.





THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CAL., NOV. 22, 1919

No. 23



MABEL NORMAND SCORES TWICE—SIGNS CONTRACT AND MAKES NEW FILM

We received a wire this week that Mabel Normand had just signed a new contract with Goldwyn, and will return home just before Christmas. She'll be the best present we could receive.

And her new picture, "Pinto," written and directed by Victor Schertzinger, will be released. It is a peach. So is she. Above you see her in the cow-girl costume. She bubbled with joy in this striking Goldwyn Picture.

Every Saturday
The Studio Skeleton
 Of by and for
 the Goldwyn Personnel

Clarke Irvine Editor

Scissors Welcome Credit
 Contributions appreciated from everyone

Publicity Staff
 J. S. Woodhouse Director
 Clarke Irvine
 H. F. White R. E. Dawson
 Sue McNamara

The Goldwyn band is today a thoroughly complete musical organization.

To make it such it has been necessary to get the co-operation of musicians from the outside in order to complete the instrumentation. It is the purpose of the heads of the various departments to find for these men positions within the organization as rapidly as there are openings.

Bert Crosland has worked night and day to bring the band to its present status. Victor Schertzinger has contributed much of his talent and time. Frank Ibbotson has devoted a great deal of effort in a secretarial capacity. Many of our own men are giving their time and talent as players in the band.

This organization could step forth tomorrow and be a credit in a musical way to the Goldwyn Studios. It is necessary, however, to buy music. It is only equitable that carfare and remuneration for practice time should be paid those men who are not employed here, but are applicants.

It is the desire of all to maintain this band as a voluntary expression of the harmony existing among the workers in this studio. We all know Goldwyn could hire a band, but in such a case it would not be representative of the workers. In order to tide over the construction period of a few weeks it may be necessary to raise a small band fund. There are many of us who cannot play. We can contribute to the expression of studio harmony with our little bit. If called upon to do this, be patriotic.

Once the band is established, we have the nucleus for a studio orchestra and have among us enough string instrument players to complete it.

This was the first studio to start a band. Let us be the first to be heard from by the public. It is your band. If you can't play in it, talk about it. Boost it—morally and financially.

Christine Mayo did some real cooking for the dinner scenes in the Moore picture—chicken a la King, and they all were absent from the commissary Tuesday noon. Tom Moore ate three helpings of it. Miss Mayo is a regular little cook.

GOLDWYN ACQUIRES BIG TRACT ADJOINING PRESENT STUDIOS

It was announced yesterday by Vice-President Abraham Lehr, who is in charge of production here, that the firm had concluded negotiations with Harry H. Culver whereby the large field immediately west of the present back lot, becomes the property of Goldwyn. This huge area extends from our boundary westerly to the first street toward the ocean, and from Washington boulevard to the Redondo car tracks.

The total area is now nearly fifty acres. The new land will be fenced at once, graded, sidewalks and drives put in, and in a short time buildings will begin to appear. Exterior street settings will be erected at once. The length over all is now a half mile.

This again proves that we are progressing rapidly and—that this is undoubtedly a Goldwyn Year.

AS I REALLY SAW IT By the Office Boy

Tuesday afternoon I was watching Jack Pickford do some scenes for his new picture. Everybody was happy. Suddenly we heard terrible screams coming from the end of Stage Six, where Reginald Barker was making Dangerous Days. The voice was that of a girl, a frail, tremulous high pitched voice, and it was filled with terrible anguish, pain—realism. We thought some girl had been electrocuted or something. I slipped in through the ends of the canvas screening, bumped into Madge Kennedy coming out, and I'll swear her face was white through her make-up. She breathed under her forced smile—"Oh, that is too realistic for me—I'll faint if I look at it."

I entered. I saw. There was Barker, tensely gripping a camera leg, his cigar sticking out sideways, his teeth gritted down and his face afire, watching a big German brute (Stanton Heck) horsewhipping his daughter. The girl, a tiny blonde thing, knelt supplicating—screaming—at his feet, while he held her wrists with one hand and flogged her with the other. She was in a flimsy nightie, barefoot, hair a-wave—being brutally beaten.

Bert Crossland on his violin was making terribly dramatic music. (We have since nicknamed Dangerous Days "Dramatic Days.") The girl writhed and screamed and cringed and choked—and her father laid the whip over her nearly bare back. She cried! I'll say she DID! I stood still. I looked. Madge Kennedy had had just one look. No wonder she rushed out blindly. Did you ever see a slaughter house? When they hang a sheep up by the hind legs and slash his throat? Men, you can picture this scene! I never have seen anything like it.

There was no usual side line talk or noise. Jack Pickford gaped in over the canvas wall, hanging to a big Cooper Hewitt bank. Dozens of people from his set were standing on boxes, horses, chairs, looking at the torture scene. When Percy Hilburn stopped turning his camera he was CRYING. Yes sir, crying, real tears! Charlie Stallings stood still and looked. The brute father turned away. The girl slowly dropped to the floor of the poorly furnished room as he let her go. She lay there shuddering, sobbing. They carried her tenderly to the little bed, laid her under the covers, where she sobbed softly to herself, like a poor whipped child. Barker tried to light his cigar, then he walked slowly out, snapped between his lips. "Print every one of 'em," and went on outside. That girl is a comer. She is Ann Forrest. She deserves something. Jim Neal turned away and said. "She's SOME trooper." Jim Neal is an old actor. Jim Neal KNOWS. So help me, that girl is. Barker is some director.



FEARFUL STEPPER—Never fear, poor child, The Skeleton has had positive information that certain people did NOT place a watch over our mail box to see who put in some of these little stories. We feel safe in saying that you may write anything you like and put it in the box, or if you are afraid, you might mail it. Send in that story on Arthur Rose and we may print it.

* * *

FILLMORE JUGS—We have found that Hector Sarno, the famous actor, IS a lover of fine wines with his meals. He did some great work in "The Silver Horde" as you mentioned. We do not know but we THINK he gets his beverages by ship from Italy.

PUNCHER BOY—No, Jimmie Rogers is only four. He is witty like his dad. His latest is, "What kind of chewing gum wiggles around on your tongue? Wrigley's!" How's that? It made Clarence Badger laugh.

Did you know that four big huskies are shooting The Woman in Room 13? They are Frank Lloyd, John Bowers, Dev Jennings and Bob McKim. All athletes. Pauline Frederick stars, and wishes it known that it is not taken from the comic song, but from the play.

Sophie Wachner's cozy bungalow is nearing completion—in furnishings and everything. She smiles and promises SOME house-warming. Here's to her!

Art Rose's favorite expression is "B. B." Do you understand? He takes them to dinner and so on, and the brunettes have no chance!

Frank Lloyd gives us a new one. Yep, holds "light rehearsals" now, so the electricians and everybody can get set, for when he comes on, he shoots, and there is no mistaking it. Everybody with an idea is a prince around here.

A dainty novice asked George Webber, "Why don't you have glass in the windows in this scene. Can't you photograph glass?"

Johnnie Mitchell is using his camera as a pillow these cold nights. Answer? Yourself.



OUR DEEDS ARE



LLOYD DOING SOME BIG STUFF

The Lloyd company is working nights to get away from the noise and lookers-on of the day. Pauline Frederick is in exceptional spirits and is throwing herself into this production with unusual demonstration of ability. She is admirably supported by John Bowers, who is doing the real trouping of his life.

The other night they had real sideline tears, which is a bell ringer in the picture game. We know. The tense situations that are found in "The Woman in Room 13," call for some dramatic acting, and these people are surely putting it over, that is why they work at night with only members of their own company present. The Skeleton, stalking at two yesterday morning, peeped through the glass of Stage Four and saw SOME scenes. Wonderful lightings, intense action, and some exceptional directing. Better see this when it is run at the studio. In the fine cast are Charles Clary, Peggy Snow, Richard Tucker, Vera Sisson and Charles Arling.

Wednesday was rough day on the wimmin. Christine Mayo was black-jacked, bound and gagged and left in an old office; Pauline Frederick lost her lover in her picture, and Ann Forrest got a terrible horsewhipping by Stanton Heck in the Barker production, besides Lola had seventeen extra long distance calls and Rose Meyer wrote a paragraph for the Skeleton.

While going to the set, Pauline Frederick lost her valuable diamond wedding ring. Three days later, after we all had raked and scraped the lawn below her room, Charlie Stallings found it hanging on a bush.

Jack Pickford has ordered a Curtis plane for sport and location flying. He will hire an aerial chauffeur to take his folks out riding, but will drive mostly himself.

Lydia Yeamans Titus has offered to subscribe for The Skeleton. She says she may not work all the while here, but nevertheless she wants to keep in close touch. We want her to.

Will Rogers nicked the old bell at the California this week with his Almost a Husband picture and his own self on the boards.

If there is a scarcity of dress suits next week, you will know that they are all being used for the M. P. D. A. ball Wednesday night at the Alex.

Since E. J. Babille has become a regular desert man his one thought is "What shall I do this evening?"

Chris lost a dime in the commissary, but we do not know who the janitor is.



E. Mason Hopper, who was signed by Abraham Lehr to direct the Booth Tarkington "Edgar" stories in two-reel installments, started this week.

This marks an innovation in the Goldwyn policy, which up to the present has been to release only five reel productions. Mr. Hopper is a prominent director and a worthy member of the profession, his latest successful photoplay being "When Bear Cat Went Dry," which created much comment and received fine notices.

Hopper is an old stage man and knows the business from all angles, having had his own company, and toured vaudeville in his early professional career. He was known as "Lightning Hopper" when he toured alone, doing a drawing act. He has been with Essanay, Pathé, Lasky and Morosco; one of his best pictures being "The Wax Model," with Vivian Martin.

He is a native of Enosburg, Vermont, and was educated in the University of Maryland, Vermont schools, and studied art abroad.

P. E. Connor, local Eastman agent, and George A. Blair, sales manager of the motion picture film department of the same firm, were visitors to the studios this week as the guests of Mr. Lehr and Mr. Physioc. Mr. Blair, who sees film made by all the companies, remarked that Goldwyn Pictures are exceptionally fine, being clear, snappy, and free from dirt.

Otis E. Taylor, Goldwyn representative in London, was a visitor to the big studios this week. The man from England was greatly surprised at the magnitude of the plant. It took him three days to see the whole show and listen to one of Cliff Robertson's funny stories.

"Uncle Bill" Haas claims to have presented more screen stars at the Strand Theatre, Pasadena, than any other theatre man in America. He says seventy-five celebrities have appeared. Many were Goldwynites, too.

Johnnie Mescall returned from San Francisco with a lot of fine film of the striking situation at the steel plants. He had to do some tall climbing to turn the crank.

Lillian Hall writes from Victorville that she got lost in the desert. That was not all, the party had to flag a freight and ride the boxes back to location.

Hot roast beef sandwiches 15c all this week on stage one. Commissary please note and act accordingly!

OF COURSE IT IS!

San Francisco, Nov. 10, 1919.
Dear Mr. Irvine:

It was with considerable perturbation I read in the Skeleton that New Orleans is the hardest town in which to get first runs. Don't believe it for a minute. If any bird has it on San Francisco, I would like to know it.

61785 — Wolfer — Skeleton—THREE

Paramount has three houses tied up, Universal one, First National another, and yet G. C. Parsons, resident manager, has landed first runs on the Girl From Outside, World and Its Woman, Upstairs, Lord and Lady Algy, Strictly Confidential, Hearts-ease, and Peace of Roaring River. Believe me, you said it when you asserted that this is some Goldwyn Year.

Cordially yours,
WALTER BODIN,
Press and Service Representative.

Auditor Hutchinson says that if the checks drawn by his department during the past year were placed end to end they would reach to the deepest place in the Pacific. Some line of gold!

Tom Moore company worked Thursday night because they had to smoke up the place. They are the busy bees.

Ann Forrest so vividly portrayed the emotion of despair in chewing a sofa pillow that she broke off a tooth, a real one, too.

The laboratory's verdict about Goldwyn cameramen is that they have sent in the best film that has ever been made in Victorville, where the light is very "hot." Norbert Brodin please write.

William Courtright is playing in the Kennedy picture. He is a pleased newcomer on our big lot. Royce!

Somebody please make Buell a present of a shaving light. He cut his cheek the other morning, but the mirror must have been fogged.

EXTRA! Will Rogers poses for a close-up and with a lady—Madge Kennedy. We are beginning to think that Will likes publicity!

Ann Forrest did a crying stunt Saturday that affected everybody on the stage. Billy Wellman had to leave to preserve his military sternness.

We hear the able assistant to Mr. Lehr is going to build himself a mansion in Culver City. We congratulate Milton D. Gardner.

A print of the aviation picture has been made and will be presented by Mr. Goldwyn to the U. S. Air Service for its historical records. Irvine directed it.

THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|--|---|-------------------------------------|----------------------------------|--|---|--|----------------|---|
| All-Star All-Star All-Star Pickford | Hunter Hopper Beaumont Worsley | Camp Wellman Babille Dugan | Mescall Brodin Short | Earth Bound Edgar Going Some Little Shepherd of K. C. Duds Dangerous Days Woman in Room 13 Blooming Angel Partners of the Night | King Tarkington Beach Fox, Jr. Rowland Rinehart Marcin & Shipman Irwin Scott | Bingham Bess Haas Beach Thew-Clawson Thew Kenyon Schayer Bingham Whittaker | Bishop Hull | Casting Casting Oct. 20 Oct. 16 Oct. 23 Nov. 3 Oct. 31 Oct. 31 |
| Moore All-Star Frederick | Mills Barker Lloyd | Reiter Stallings Weil | Brautigam Hilburn Jennings | | | | | |
| Kennedy All-Star | Schertzinger Scardon | Bruster | Webber | | | | | |
| Rogers All-Star | Badger Parke | Flood Hollingshead | LePicard Barlatier | Strange Boarder Tower of Ivory | Will Payne Atherton | Bingham Nash | Dennis Hull | Oct. 27 Oct. 8 |

NEW DIRT



Cedric Gibbons gave the Skeleton a story, but we are very sorry to inform our readers that they will have to get him to tell it; we cannot do it—no, Hortense, it is not that kind, just too long.

Jim Adamson is a good sugar buyer, says Fitzgerald. "Yes," remarks Jimmy Flood, "he's the very salt of the earth at that." Ask Fitz.

George Donner, props for the Beaumont company, returned from the desert and the only souvenir he brought was some sagebrush—on his upper lip!

The National College Women's Club recently passed a resolution to drive vice and villains from the screen. Robert McKim retorts, "I'm here to stay."

Camp went to hunt ducks. He wound up at Santa Barbara, then returned with two birds. Ducks? Santa Barbara? No!

Mystery Note—Who was the young lady at Levy's the night of the California's opening?

"WHERE WE ALL ARE"
Week of Nov. 23

WILL ROGERS, Almost a Husband, Neptune, 26-27.

GERALDINE FARRAR, Flame of the Desert, Neptune, 28-29-30.

TOM MOORE, Lord and Lady Algy, Apollo, 23; Hollywood, 27-28; Theatorium, 28; Heartsease, Meralta, 23; Washington, 28.

CULLEN LANDIS, The Girl from Outside, Laughlin, Long Beach, 26-29.

PAULINE FREDERICK, Peace of Roaring River, La Salle, 26.

MADGE KENNEDY, Through the Wrong Door, Alvarado, 27-28; Apollo, 26.

MABEL NORMAND, When Doctors Disagree, College, 23-24.

MR. LEHR'S CELEBRATION

Mr. Lehr just celebrated his second anniversary with Goldwyn. That day several of our executives got together and bought a beautiful oil painting of a California landscape which they presented to our vice-president. The canvas is by Lewis W. Physioc, who is quite an artist, being head of the laboratory. Mr. Lehr was doubly delighted because he likes western paintings very much, and his pretty home in town now has just one more beautiful painting in its rich collection.



WHO IS THIS?

I see a pretty girl inside the flexible millinery. Can you go wrong on those eyes? And that twinkling smile—of course it's Pauline Frederick, and she is playing with her hat. She does not know the old Skeleton had this picture enlarged.

She has dubbed the Lloyd players "The Lark Company" because they are working till early morn these days on her new picture. She works, too. I'll say so!

Richard Tucker, popular leading man until he went to war, returns to the screen as Captain Richard Tucker in Goldwyn stock. Mr. Tucker was in the thick of the fight, going with the army of occupation into Germany. As commander in charge he ran the theaters and picture houses in Neuenahr.

All we hear from John Bowers' dressing room is yacht talk. His palace on water leaves New York on the fifteenth, and he tells everybody about it.

We would like to know why Helene Chadwick had her hair bobbed. She says, "I'm going to stay out here forever—no more east for me." We can only loudly echo her wisdom!

Helen Ferguson pens us the news from the Beaumont location that she has to go forty miles each week to have her hair dressed. Pity the poor girl on that long desert trip.

Edwin Stevens is playing the part of "Karakoff" in "Duds," in which Tom Moore is featured. Edwin N. Wallack, H. Milton Ross and Jack Richardson were added to the cast this week.

PRINTER'S INK FOR YOU

M. P. News, Nov. 15—Victor Schertzinger and wife; Jack Pickford.

L. A. Record, Nov. 13—Interview by Miss Markson, Reginald Barker.

Chicago Tribune, Nov. 9—Farrar family, pictures.

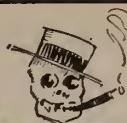
Camera, last week—Pauline Frederick, cover and interview.

Tom Hamlin, reviewer on the Motion Picture News, says that "Bonds of Love," featuring Pauline Frederick, was one of the four best releases the week ending November 9.

Lionel Belmore, playing with Will Rogers, once conducted a symphony orchestra before King Edward.

CLOSE UPS





THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CAL., NOV. 29, 1919

No. 24

He :: Taps :: the :: Gong



Will Rogers knocks 'em clean off the fence in "Almost a Husband" at the California.

Yea Bo—now wait till you catch him in his new one, "Jubilo"; it's a sure-fire winner. Clarence Badger directed it. Marcel Le Picard photographed it. It's a Goldwyn.

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 the Goldwyn Personnel

Clarke Irvine Editor

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 Contributions expected from everyone

Publicity Staff
 J. S. Woodhouse Director
 Clarke Irvine
 H. F. White R. E. Dawson
 Sue McNamara

WHAT IS A SCENARIO WRITER?

There is a big misnomer in the film industry; in fact, there are several, but the one which will be dealt with in these few lines is the word "scenario."

According to the dictionary a "scenario" is "An outline or synopsis of a drama" and is sha-na'-re-o. However, the pronunciation is aside from the issue.

Certainly the manuscript, "script," or whatever else it is called, from which the director pictures or interprets the thought which the writer gives him, is far from being a "scenario." It is NOT an outline; neither is it a synopsis. It is a comprehensive, detailed and analytical dissection of the subject, be it comedy or drama, and gives the whys, wherefores, whences and thences in some twenty-five to forty and even fifty thousand words. Twenty-five thousand words is hardly a "synopsis." Yet authoritative sources say that a "scenario" is a synopsis!

Just what, then, can the fellow who gives this elaborated mass of detail be called? Dramatist?

No, for that particular word has too long been in association with the speaking stage. (Sometimes known as the "legitimate.") Picture dramatist? Possibly, but the word seems to be lacking in something. Photoplaywright? No, for that implies that the picture is the writer's own conception, whereas in a majority of cases he is making the picture version of some one else's idea.

Inasmuch as this end of the business, until the present time (and sometimes even now) is looked upon as merely a necessary evil, IS the all important main cog from which the train of smaller cogs obtain their movement. Cannot someone suggest a better designation than merely "scenario writer"?

Jack Pickford gave us all a thrill Sunday night by looping and tail spinning over the studio grounds. He flew with Lieut. Locklear, who jumps from one plane to another while in midair. He received his own ship a few days ago.

START FLYING CLUB HERE

The Goldwyn Aero Club was formed yesterday morning at a meeting of flying enthusiasts of our studio. It is a bona fide organization and has placed its order for a new Curtis JN4D two seater plane, to be delivered at the field adjoining the studios by the Syd Chaplin people early next week, when the hangar and take-off will be ready.

G. B. Manly and Clarke Irvine are the organizers. The temporary officers are: G. B. Manly, president and treasurer; Clarke Irvine, vice-president and secretary; Mason N. Litson, business manager; Charles P. Staltings, director of construction; Claude Camp, director of maintenance, and Milton D. Gardner and W. P. Hutchinson, directors.

There are to be five hundred memberships. Stars, directors, actors, and studio folks have taken cards which will entitle them to participate in all activities. There will be flying lessons, cross country flights, experimental work, and all sorts of aerial stunts in addition to regular passenger carrying flights for members and their friends. The object is to further the science of aerial navigation and to enjoy the sport of flying, made modern by the refined Curtis ships.

Harvey F. Thew, former New York newspaper man, has been secured by The Skeleton to write exclusive paragraphs. His salary cannot be expressed in figures.

THE CRAZY BONE

Rattled by Harvey Thew

We owe our heading to one of our most valued readers—who has studied surgery at the University of Vernon. He says Skeletons are composed of all kinds of bones; those who are not over-supplied with crazy-bones are mostly skull.

We know little of skulls, but when it comes to Crazy-bones—

We know how to pick them clean.

With this much of an introduction, we are prepared to hang up the hat and iris in on the new department.

To correct a false impression, we hasten to deny that any of our stuff is written by Will Rogers' youngest son.

And when we lean back and think of how important we are to the Skeleton, and the studio generally, we are reminded of a little discussion in the Commissary yesterday noon. Someone said that the most important position around a studio of this size is that of the casting director. We don't envy Cliff Robertson his job, but we wish we had his book of telephone numbers.

We'd want something more than a moustache to hide behind if we had to go out into the reception room and face that crowd of the Great Un-cast.

Ranging as they do from the eighty-year-old cast-offs to the 'Sweet Sixteen, and never been cast.'

No, our own job isn't so bad. From where we sit we have a clear, unobstructed and critical view of sixty feet of the most important sidewalk in

THINGS WE WANT TO KNOW



Why Syd Ainsworth wants to own a big country home?

How Reginald Barker wrote a play at sixteen?

Why John Bowers should not win the Honolulu yacht race?

Where are Clarence Badger's new pictures?

If Pauline Frederick had a grand time Wednesday night?

Why we did not hear of E. A. Bingham's wreck before?

Where Cullen Landis gets the idea of not writing letters?

What made Octavius Cohen go back to Birmingham?

Who said California never has ice?

How Dwight Crittenden traveled 20,000 miles by his fifth birthday?

"WHERE WE ALL ARE"

Week of December 1

PAULINE FREDERICK, The Loves of Letty, California, Nov. 30-Dec. 6.

MABEL NORMAND, Jinx, Apollo, 1-2; Arlington, 3.

PAULINE FREDERICK, Bonds of Love, Alvarado, 4-5; Meralta, 6; The Fear Woman, Shamrock, 4.

GERALDINE FARRAR, World and Its Woman, Hollywood, 2-3

CULLEN LANDIS, Girl from Outside, Hollywood, Nov. 30-Dec. 1.

MADGE KENNEDY, The Wrong Door, Apollo, 3; New Palace, 5; Sunbeam No. 2, 3.

Traffic on the boulevard was jammed Sunday when Jack Pickford and Wallace Worsley worked on the Lexington street setting adjoining the drive. Cars were lined for blocks along our fences and everybody got a glimpse of pictures in the making.

America. And during fourteen seconds of one day last week, we feasted our eyes on a continuous procession, including Pauline Frederick, Barbara Castleton, Helen Starr, Naomi Childers, Madge Kennedy and Sam Mayer.

We have a limited amount of window space for rent. (Advt.)

Lionel Belmore has just given us 75c to announce that he expects to play a part in the present Tom Moore picture. When Lionel gets his growth he should be a great help around the lot.

And speaking of Tom Moore (as a great many people do) he seems to be making an attempt to be original. He returned from New York this week, and spent several hours at the studio without saying California was the greatest place in the world.

If you want realism, Reggie Barker has a bar (if you know what we mean) on Stage 1, that is so real everybody feels like sneaking when they go in and out of the set.

ROBERTSON'S RELATIONS?

Clifford Robertson tells of his trials and tribulations in a unique manner. "These people try all schemes," he relates, "to break into the movies or get positions with us. Only last week I was called on the phone by a man who addressed me as 'Cliff,' and who called by wife 'Mary,' and asked how the baby was and all that sort of stuff, announcing that he was my cousin from Kentucky. He raved on, enquiring about my folks, the home, and how I came to be in the film business. Winding up his whirlwind conversation he asked if he would be able to come out and see me the next day.

"Sure," I replied, "come on out—I'll certainly be glad to see you." I thought he was going to just ask for a job, but sure enough, out he came the next day, popped right into my office, held out his hand and called me 'Cousin Cliff'—that got me! Well, he raved on, then began to edge over to the acting situation. He was an actor and he wanted work on the strength of being my cousin. Finally I said to him, placing my hand on his shoulder: 'Look here, Cousin, isn't there some mistake here?'

"No, Cliff; what do you mean?" he asked.

"Well," I said, "don't you think that you have made a little mistake in our relationship?"

"No," firmly.

"Well, you have. I'm not your cousin at all—I'm your BROTHER, don't you know me?"

"He got a number four color on his face and the last I saw of him he was striding down the street tearing up his hat check."

"Yes, this picture business is great, and how they all try to get in."

WILL ROGERS, CHAUFFEUR

The other morning our cowpunching star parked his big car alongside the film vault and remained in the driver's seat, waiting for Clarence Badger, his hat tilted forward, and one foot hanging over the side door. A new driver came along and stopped to admire the new \$9,000 machine.

"Who you drivin' for, Bo," he asked, glancing toward the slouching figure behind the wheel. Some car, I'll say. Must have taken the clink out of the boss' change, huh?"

"Yeh, pretty good boat," drawled the former Follies star. "Belongs to Rogers, that actor who works here. He's an awful bum, but pays regular, so I drive for him."

Not a twinkle was to be seen in the Rogers' eye, and the new driver, after another glance at the big car and a mumbled remark to the effect that some boobs are just freighted down with luck, kicked a tire and moved off.

"There are two countries," remarks George Webber, "that I have not yet visited. One is Holland, where they have their own wind mills, and the other Mexico, where they stab the bull."



L. G. Rigby is said to be an authority on mushrooms. He claims the best way to hunt them is in the early morning, but Jack Sayre says he always gets them late in the afternoon with a 12-gauge shotgun, while Harry Weil looks on in utter bewilderment and says to me, "And this is what we are coming to after answering 1276 calls a week! I wonder how it will affect me?" and he hangs up after politely telling the seventh extra in three minutes that there is nothing doing that day.

Germany's U-boat campaign would have been far more successful if they had studied Goldwyn methods. In the past thirty days we have successfully sunk three large ocean liners for pictures! At least, Ed Cushing thinks it.

HARRY WEIL'S ALIBI

The casting office has unearthed a little mystery! Yep, Harry Weil has found the 100 per cent perfect alibi. The other day he had a letter from a young lady who wanted to work in our studio. He took the letter home. Friend wife found it, and started to investigate, but Harry, bright boy, passed the buck prettily to Harry Weil of the Lloyd Company, and it worked—no static at all!

Madge Kennedy had a little circus all her own the other day while making "The Blooming Angel" under Victor Schertzinger's direction. They used a big white elephant, chalked, of course, and the prop men had an awful job keeping him from blowing the powder from his body.

Emily Chichester says her ambition is to go to England and work in comedy. Well, it would be SOME job—over there!

Run, Boys, Run!



Remember the day Harry Beaumont shot the dance hall scenes for Tom Moore's new picture?

Here is Ernest Smyth's idea of how the fellers went over to Stage 4 on that occasion. Were you one of 'em?

I'll say I WAS!

FITZGERALD, SPEED KINK!

Billy Fitzgerald uses Jack Gault's typewriter for menu writing. One morning after Fitz finished, Jack tried to write, but nothing doing. A repair man came out and took the machine to bits, and found that one of the bearings had been BURNED OUT!

YOUR PICTURE IN THE PAPER

Will Rogers—Literary Digest, November 15—Story.

OUR BIRTHDAY PARTY

The following Goldwynites will celebrate as follows:

Alec B. Francis, the second.

Clarke Irvine, the fourth.

Mason Hopper and Eleanor Hancock, the sixth.

Slip them the glad hand so they will know we all treat ourselves as a mighty fine, big family—just like at home!

James Neal is using a vest that belonged to his grandfather in the old days. Director Worsley says it is the best prop in the picture.

Pauline Frederick is having her kennels moved west, for she wants her prize dogs out here. She has some beauties, too.

The ever growing publicity office has a new addition, a multi-machine. All we need now is a glass top for the big desk.

THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN | |
|--|---|-------------------------------------|----------------------------------|---|--|---|-----------------|--|-------------------|
| All-Star All-Star All-Star Pickford | Hunter Hopper Beaumont Worsley | Camp Wellman Babille Dugan | Mescall Brodin Short | Earth Bound Edgar Going Some Little Shepherd of K. C. | King Tarkington Beach Fox, Jr. | Bingham Bess Haas Beach Thew-Clawson | Bishop Hull | Casting Casting Oct. 20 Oct. 16 | |
| Moore All-Star Frederick | Mills Barker Lloyd | Reiter Stallings Weil | Brautigam Hilburn Jennings | Duds Dangerous Days Woman in Room 13 | Rowland Rinehart Marcin & Shipman | Thew Kenyon | Bishop Kern | Oct. 23 Nov. 3 Oct. 31 | |
| Kennedy All-Star | Schertzinger Scardon | Bruster | Webber | Blooming Angel Partners of the Night | Irwin | Schayer Bingham | Whittaker | Oct. 31 | |
| Rogers All-Star | Badger | Flood Hollingshead | LePicard Barlatier | Strange Boarder Tower of Ivory | Scott | Will Payne Atherton | Bingham Nash | Dennis Hull | Oct. 27 Oct. 8 |

MY IDEAL WIFE

I've been wondering all my life,
What kind of a girl I'll get for a wife;
I've gone with blondes and brunettes,
too,
But not one that I've met will do.

Brown and blue and hazel eyes;
They pull you on and tell you lies,
Girly shy and girly bold,
Girly young and girly old,
Girly short and girly tall,
Different types, I've tried them all.

It doesn't matter who you are,
If you've got coin and a motor car,
They make you think their love is
true,
But all the while they're kidding you.

I want a girl that's on the square,
A girl that's honest, just and fair,
One that's stylish, plain and neat,
Small, slender, good and sweet,
I don't suppose I'll ever find
A true-blue girl—you know the kind,
So I'll go drifting on through life,
Without my type of ideal wife.

HAROLD D. NEIDES,

Booker, Los Angeles Branch.
Any of our players wish to answer?

Captain Richard Tucker, who came to play in our pictures, met Frank Lloyd's assistant, Harry Weil, and in talking over their war days discovered that they had fought twelve miles apart over in Germany.

Will Rogers feels like old times these days. He appeared each night for Samuel Rothapfel at the California after his picture, "Almost a Husband," was shown. He got the laughs more than ever.

Inspired by a love scene in Madge Kennedy's new picture which he is making, Victor Schertzinger has written a new song, "If I Had You," and we rise to remark that it is a sure-fire success.

Tennis sharks who maul each other on the beach courts every Sunday are Joe Cohn, Fitz, Shreck and Irvine. They do some fast playing, too.

BACK TO THE OFFICE

Motion pictures attract moth—humans as the stage used to in its more scintillating days, for the film capital is full of people trying to "break into the movies."

A San Francisco firm sent a man out here to Purchasing Agent L. H. Buell with a letter telling of his desire to get started in the "movies." Buell showed the aspiring young man just how the inside of a studio worked.

IRENE RICH DISCOVERED

Will Rogers says it himself, and he well ought to know. It is just this, that Irene Rich is the best looking leading woman on the screen today. Her screening shows personality, wholesome thought, radiant smiles, and very good acting. Rogers picked her out all by himself, and some day, if all goes well, Miss Rich may be found at the head of a company herself.



What Is This All About

Here we see Mabel Normand and Vice-President Abraham Lehr in intimate conversation as they sit in the doorway of "Paw's" office, "Paw" being Victor Schertzinger.

We cannot tell from where we stand whether Mabel is telling him just how her new contract works, whether it is about her railway ticket—or ssh!—maybe she is reading some of her original poetry to him.

The fellow wanted "to be a director," as he had heard that it was easy, and, as he had had two years' experience in handling men in the army, he thought he would be able to make pictures. Buell took him over to a big stage where Reginald Barker was handling a crowd, and after thirty minutes' intense watching the ex-army officer re-

marked to his guide: "Guess I'll jump to Frisco tonight and go back to the office—none of this for me; it's too hard."

The big event of the year out here was the directors' ball at the Alexandria. Goldwyn stars and directors shone with exceptional brilliancy.

THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CAL., DEC. 6, 1919

No. 25



Here is a veteran director, a pioneer picture producer. He has made the best pictures, directed the biggest stars, and screened the worthiest stories. He knows the game from the ground up; backwards, and all around the big circle. He recently signed a contract to make more Goldwyn Pictures to be known as Reginald Barker Productions. He is making Dangerous Days at present. It is a picture with a kick!

Every Saturday
The Studio Skeleton
 Of by and for
 the Goldwyn Personnel

Clarke Irvine Editor

Scissors Welcome Credit
 Contributions expected from everyone

Publicity Staff

J. S. Woodhouse Director
 Clarke Irvine
 H. F. White Sue McNamara R. E. Dawson

DON'T KICK

Without tact little is achieved. Tact gives you the power of discrimination, and without discrimination you will never be more than a blunderer, a "bull in a china shop."

Talent without tact is hopeless and can never be developed.

Talents, we are told, are born in us; but there is no need of kicking about your lack of inheritance, for tact can be acquired.

Don't regret your lack of talent; just develop tact.

One inactive, indolent, "put-it-off" individual will cause more delay in an organization than all the glue that could be stuffed into a mouse trap. Men who do—men who know how to do a thing—do not stop and wait for a thing to develop.

Bill Louis nearly had heart failure up on the desert. He lost three ounces, and began at once to eat milk, rice, eggs and such, in order to keep his weight up. Three ounces lost! Destruction! But he is doing some fine work in this story.

Will Rogers has installed a small projection machine at his home where he can have a party come in and see the pictures.

Jimmy Mason has two real blue-ribbon collie dogs. His other hobby is music. He plays any stringed instrument.

They say Frank Leigh was seen putting along on his trusty motoracer on the way to Venice. Last reports have it that he is still putting.

Charles Clary did some very fine work in the Lloyd picture with Miss Frederick. It seems that his popularity will never wane.

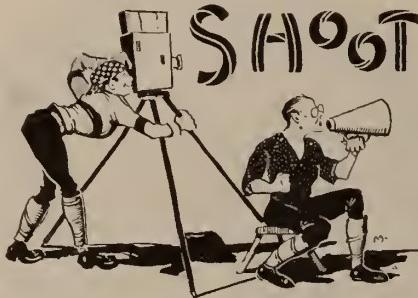
**SO LIVE FROM DAY TO DAY
 THAT YOU CAN LOOK
 ANY DAMNED MAN IN THE
 EYES AND TELL HIM TO
 GO TO HELL**

MAYOR SNYDER CHRISTMAS FUND

Monday noon everybody saw bulletins and heard about the Municipal Christmas fund, headed by Mayor Snyder, and most everyone already has put in the big pot a sum which is to go toward giving the unfortunate ones of the city a Merry Christmas. It did our hearts good to see the way everybody dug down and gave.

If you have promised to pay, please do not fail to do so, as the committee is busy, the work is charity, and our time is valuable. Please!

The committee appointed by Mr. Lehr is as follows: Clarke Irvine, Chairman; Miss Schreiber, Harry Connelley and G. B. Manly.



A study in hats—Tom Miranda's straw and Syd Ainsworth's derby!

Jack Pickford's lost pup has been found. It was up on the ranch as Jack had deduced.

And now Manly wants to sell that high spirited horse Rocky Fellowes gave him. He wants to buy a Rolls-Royce.

L. G. Rigby has gone over to the scenario reading department and his place as clerk in the casting office has been filled by Charles Christensen.

And the greatest of these (tortures) is swimming! Mason Hopper had a crowd swimming Thursday night when it was RAINING!

LOOKIN' 'EM OVER

Did yu ever sit by yourself,
 Lookin' out on the world from within,
 An' gaze at the comers and goers,
 An' sometimes wonderin' grin,—
 At the guys ahurrin' an' scurrin',
 An' the women jus' scimmin' the air.
 Then some of 'em saunterin' an' strollin'
 Like they don't give a damn nor a care,—

Some of 'em purdy,
 An' some of 'em old,
 An' lots of 'em wrinkled and gray,
 An' some of 'em look just tickled to death,
 An' others,—but listen, say,—

I've got an idee all my own,
 I ain't been much of a guy,
 But I think in moments like this alone,
 When others are flyin' high,
 There's somethin' that's lastin' an' 'ternal
 An' it's worth more'n all the rest;
 It's this:—if you're square yu got it,
 An' if yu got it, yu got the best.

—Winifred Wright.



If Harry Weil believes in Christian Science? (Lloyd Co.)

Or if he does not, whether Pauline Frederick does?

Or if not, who—in blazes?

Whether Elizabeth France is going to return?

Why Sylvia is trying to bribe the Skeleton to keep mum about her little experience the other morning coming from the car to the studio?

Whether Charlie Wilhelm intends going into the automobile game?

If you noticed Jack Pickford's new moustache?

THE LITTLE HAT THAT TOMMY WORE

Dear Reader: The exact date when one of our most worthy cutters acquired his inseparable straw hat is not available, said straw having caused much comment and jocosity, I deem it worthy of mention, and have arranged its history as nearly correct as possible without having the exact date. The style of presentation is somewhat different from that of the average historian, but nevertheless it is historically correct.

HOWARD U. DENNIS.

Back in the dim dark past, aeons ago, even before La Brea pit had gathered its great wealth for science:

There on the golden shore, by the sunlit sea, wandered a youth who was ever known as Tom, his footsteps turned eastward, as he counted and recounted his newly acquired wealth of two-seventy-five, smiling, wondering, speculating what he would do with this great horde. He neared the metropolis of Palms. There he met a pack peddler, who stopped and placed his wares before him.

Glistened many worthy objects to covet; his eyes sparkled as they feasted on a straw hat of unequalled splendor.

Did ever the gold and jewels of the Incas have such brilliancy?

No, never; it was Tom's for a dollar fifty.

Oh, why rave on—you can see Tom wearing the durn thing every day as he strides about, envy of all the cutters.

Tom, who drives one of our cars and who plays handsome policemen in Lloyd's pictures, got pinched for speeding the other day.

**ALWAYS WALK IN THE
 MIDDLE OF THE ROAD
 WITH YOUR FACE TOWARDS
 THE SUN
 AND YOU DON'T HAVE TO
 CHEAT**

THE CRAZY BONE

"Jimmie" Neill, who has trooped, stocked and repertored the whole United States ever since the drama was discovered, knew the Coast in the Good Old Days. He remembers Los Angeles before Civilian Clothes opened at the Morosco, and can even recall the last time the Publicity Offices were swept out. He insists he isn't through yet—not until he can get a crack at "Pussyfoot" Johnson's other eye.

Mason Litson asks us to deny that when they opened the main gates last Monday, to admit Willard Louis, he thought someone was bringing in a crowd of extras who hadn't been ordered.

He merely thought someone had built a new pipe-organ in the driveway.

And with Bill Louis, Lionel Belmore and Sam Mayer on the lot all at once, prudence dictates that it is well to get to the Commissary early.

Your true native Southern Californian, we are quoting Elmer Rice, is a Climatador, meaning one who throws the bull about the climate. Elmer hasn't been here very long, and doesn't know that all these vagaries of the climate are "unusual."

But don't let us hear anyone knocking the efficiency of our studio Art Department. By our own stop-watch it took one man just thirty-five minutes to paint the new shoe-shining stand on the port beam of the Commissary. If that isn't efficiency then we wasted our time.

We haven't seen the new aeroplane yet, but if it makes as much noise as the malted-milk mixer in the Commissary, we want our money back.

Besides two extra cigars, and a lot of recollections, E. Mason Hopper has the most expensive stenographer who ever came onto this—or any other lot. And we say this in no spirit of self-depreciation.

As we were checking in at the gate at 8:20 the other morning, we heard one of our fellow workers say: "Yes, I went down to see the extravaganza at the Auditorium last night. Show wasn't much, but it's always worth the money to look at a crowd of pretty girls." Going from the Goldwyn lot to the Auditorium to see pretty girls seems to us like shipping a load of coal-dust to New Castle, Indiana.

And, incidentally, our arrival at 8:20 created some little commotion. Tommy Buchanan was so startled he dropped one of his bottles of coca-cola on the sidewalk.

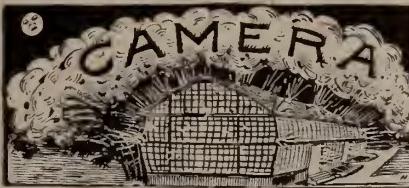
Distribution has always been one of the problems of the picture industry. Take the distribution of publicity, for instance. Study the Skeleton and see who gets the most frequent mention. In last week's issue the store stood:

| | |
|-------------------------|---------|
| Will Rogers | 8 times |
| Pauline Frederick | 6 " |
| Madge Kennedy | 4 " |
| Clarence Badger | 4 " |
| Reginald Barker | 3 " |
| Jack Pickford | 3 " |
| Clarke Irvine | 3 " |

There were others, of course, but when they fall below a three-time mention, what's the use?

One of our best young directors of night tank scenes is authority for the statement that the Tower of London was built by the Romans in 600 B.C. Not wishing to pit our knowledge of Roman history against his, and never for a moment referring to the fact that in 600 B.C. the Romans had scarcely gotten beyond building mud huts on the Palatine Hill, we are constrained to remark that it was about that time that Cliff Robertson's story of the cousin-of-his was first released.

—H. T.



Harry Beaumont is lucky. He went over to Occidental College to shoot the campus, hoping to secure scenes with real students. What was his surprise to find that a contemporary bunch of scholars were scheduled to appear on that campus to give a "sour cheer" to their former opponents. Needless to say Harry got all he wanted!

Lydia Yeamans Titus is kept busy these days sending Christmas cards to her many stage admirers in England and Australia. She surely is still mighty popular with a few millions more or less.

Cullen Landis had to make an all night preparation trip to his home in Long Beach in order to catch the morning train for New York Thursday.

Somebody told us that Ann Forest likes men who eat garlic and break dishes when they try to do housework. We can agree with her on garlic, but not about the China.

Frank Lloyd is trying to work up some sort of an orchestra that he can carry in his hip pocket, or in one of the magazine boxes, so John Bowers will have music when he has to do big scenes.

Hal Cooley wails "Turn back the universe and give me the days of '60," because he found another wad of Confederate money the other day, and now he has a hundred thousand dollars in that currency.

Cup of Fury had a successful studio first run Sunday evening. No wonder they signed Helene Chadwick; she was excellent. Mr. Hunter was congratulated many times.

Bert Grassby is here again, playing in Dangerous Days.

"WHERE WE ALL ARE" Week of December 8

MABEL NORMAND, Jinx, Sunbeam No. 2, 8; Apollo, 13.

PAULINE FREDERICK, Bonds of Love, Royal, 7-8; La Tosca, 9; Apollo, 10.

TOM MOORE, Lord and Lady Algy, Meralta, 7; Alvarado, 11-12; Hearts-ease, Crescent, 7; La Salle, 11.

CULLEN LANDIS, The Girl from Outside, Garrick, 7-13; La Petite, 9-10.

MADGE KENNEDY, Through the Wrong Door, Theaterium, 7; Washington, 12.

GERALDINE FARRAR, The Stronger Vow, College, 11-13.

PRINTERS' INK FOR YOU

L. A. Express, Nov. 29—Interview, Frank Lloyd; Mary Roberts Rinehart, story; Pauline Frederick, picture; Goldwyn to Produce Abroad, story; Dec. 3, Interview, Pauline Frederick.

N. Y. Telegraph, Nov. 23—Jack Pickford; Pauline Starke and George Dromgold, picture; E. Mason Hopper, story; 8-col. layout on Pinto.

International Cinema Trade Review, October—Pauline Frederick, picture. Picture Play, December—Betty Blythe, story with pictures; Almost a Husband, story with pictures; Rex Beach, story and picture.

Rochester Herald, Nov. 10—Full page, Goldwyn; story and pictures of Pauline Frederick, Tom Moore and Madge Kennedy; Pauline Frederick and John Bowers, pictures.

L. A. Examiner, Nov. 30—Pauline Frederick, picture.

Times, Nov. 30—Madge Kennedy, story; Pauline Frederick, picture.

Record, Nov. 29—Pauline Frederick, picture.

Herald, Nov. 29—Pauline Frederick, picture.

Herald, Dec. 1—Pauline Frederick.

M. P. Weekly, Nov. 29—Story by Frank Lloyd; Ann Forrest, "As I Really Saw Her," by the Office Boy; Will Rogers on "Rothapel Presentation."

M. P. World, Nov. 22—Will Rogers and Josie Sedgwick, scene from "Jubilo"; Jack Pickford, scene from "The Little Shepherd of Kingdom Come."

M. P. News, Nov. 22—Eugene Mullin and Paul Scardon, picture.

M. P. Magazine, December—Pauline Frederick, picture.

Picture Show, Nov. 22—Pauline Frederick, picture; Mabel Normand, picture.

Dramatic Mirror, Nov. 20—Booth Tarkington, story; "Girl from Outside."

INFANT INDUSTRY IT IS

Casting Director Clifford Robertson took down the receiver from his phone and asked for Central.

"Sorry, Mr. Robertson, all busy," replied Lola Gonzalez.

"What's the matter with the lines" questioned the man who puts the stars on their jobs, "can't we get any lines at all—we've got to call fifty people between now and five o'clock and its half past three."

"Can't help it, sir, we have only EIGHT trunk lines, and we make about six calls a minute."

Robertson just hung up, and started a little mental calculation, and found that the girl tended to 360 calls an hour. Two operators keep the switchboard going from eight until seven every day—eleven hours, and their daily average is 3960 calls.

Cliff lit a cigarette and waited more patiently than he ever waited before—and he is some busy man to be casting for ten directors. "Yes," he mused, "this movie business is some infant industry."

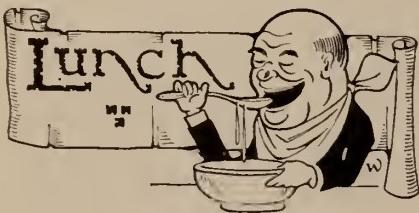
Another gem paragraph from Octavus Roy Cohen's biographical sheet—First on stage in? "Grand opera." As? "One mob." About? "Five minutes." At? "Two bits per mob."

With the new tract of land recently purchased, it will take over half an hour for a person to walk around our outside fence. Some studio!

Lillian Hall is suffering with a very bad cold. We are making some good old Missouri onion syrup for the poor Miss.

THE TRAIL OF THE GOLDWYN CAMERA

| STAR | DIRECTOR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|---|---|--|--------------------------------------|---|--|---|---------------------------|---|
| Normand All-Star All-Star All-Star Pickford | Schertzinger Hunter Hopper Beaumont Worsley | Delphino Camp Wellman Babbille Dugan | Rounds Mescall Brodin Short | Earth Bound Edgar Going Some Little Shepherd of K. C. | King Tarkington Beach Fox, Jr. | Bingham Bess Heirs Beach Thew-Chaw- son | Bishop Hull | N. Y. Starting Starting Oct. 20 Oct. 16 |
| Moore All-Star Frederick | Mills Barker Lloyd | Reiter Stallings Weil | Brautigam Hilburn Jennings | Duds Dangerous Days Woman in Room 13 | Rowland Rinehart Marcin & Shipman | Thew Kenyon | Bishop Kern Miranda | Oct. 23 Nov. 3 Oct. 31 |
| Kennedy All-Star | Scardon | Bruster | Webber Keepers | Blooming Angel Partners of the Night | Irwin | Schayer | | Oct. 31 |
| Rogers | Badger | Flood | LePicard | Strange Boarder | Scott | Whittaker Bingham | Dennis | N. Y. Oct. 27 |



Mason Hopper lost an overcoat through the shortsightedness of some man down town, who later promised to buy him another coat, sending him to a store to get it, but something went wrong with the order and Hopper failed to get the coat. While in the store his driver lost his coat, so the director had to buy another for him, and is now out two coats!

Henry E. Dougherty, film editor of The Express, spent Tuesday forenoon at the studio, lunching with Pauline Frederick, Frank Lloyd and John Bowers, interviewing the star and watching the commissary and its many kinds of folks. His story appeared the next day, and was very good.

J. P. Joyce, for a long time cashier, has taken over the desk occupied by G. B. Manly as assistant to Mr. Litson. C. E. Magnus, the smiling young chap who has been handing out the pinkies of late, takes his place.

Jack Sayre is like a farmer when the rain comes—he prays for it, not in order to plant, but to catch up in casting work.

Now we know where Ed Stevens got that eye for gold—he used to be the boss of an assaying place around a gold mine, but something happened to it and he went on the stage. No wonder!

Did you see Don Keyes out practicing for his term in Africa? He was shooting elephants all over the lot on the Madge Kennedy set.

The Beaumont company got back safe and sound from Victorville and every member had a separate and thrilling story to tell of the desert.

SCHERTZINGER TO NEW YORK

Director Schertzinger and Cullen Landis, accompanied by George Webber, Joe Delphino, Walter Heirs and Elizabeth France, left Thursday for New York to direct Mabel Normand in a new picture in which Cullen Landis will play opposite the star.

What Was It All About?

Time—Very early one morning.
Place—Corner of Administration Building.

Characters—A sage, played by Louis Sherwin; a girl, played by Rose Meyer; cutters, extras, heads of departments, etc.

Scene I—Sage discovered musing at corner. Girl approaches in tripping mood from large building, asks question (not heard by gathering nearby).

Scene II—Corner of walk at projection room, ten seconds later. Sage and girl wildly dashing up walk, girl ahead of sage, onlookers agape (no words overheard, yet it was tragic).

Doris Pawn is several things. First, a cat fancier, and also a lover of poems of the Orient. She even has her car upholstered in Omar Khyaam lavender, and 1920 will see her with a sixth birthday, for she was born on the elusive 29th of February.

OUR BIRTHDAY PARTY

Wallace Worsley on the eighth. Give it to him.

E-X-P-R-E-S-S

Stock Players, Directors,
Writers—

ATTENTION!

If you have not filled out a biographical sheet, please drop into the Publicity Offices and recite your history to the secretary. We need this immediately for exploitation purposes.

DO NOT FORGET
AT ONCE
PLEASE



Now comes Brown, assistant to Jack Dennis, with the information that Fitz has alibi dope in Sam's cocoa cola every morning. (?)

And Jack Pickford appears with a pair of sawed-off trousers and woolen stockings. Barker, Percy, Jack—who's next? Spouse Bill Louis will be coming around with that golfing outfit.

Pauline Frederick's latest success, "Letty," broke all records for the California Theatre on the Sunday runs. It's a pretty fine picture. Frank Lloyd made it.

John Bowers and Clarence Badger drove a long way to hunt quail. Badger winged one bird and John brought back a jack-rabbit which was a bit old, but at that they say the drive was great.

And at the front gate Clarence Badger was making a rain scene, with hose connected and everything, but it really rained and he did not need to turn on the water! Can you beat California for accommodation?

Cliff Robertson has a secretary, new and beautiful, named May, last Adler, and from evidence, must be a sister of Pauline.

Manly is in training for an assistant's job—we know, because he is learning to kill sets.

Lefty Flynn seems to have suffered less than anyone in the Beaumont company after the trip to the desert.

Helen Ferguson made her first picture at the age of 12. She ran away from school to act in it.



THE STUDIO SKELETON

Vol. 1

GOLDWYN STUDIOS, CULVER CITY, CAL., DEC. 13, 1919

No. 26



This young man is one of Samuel Goldwyn's veteran directors. He has a good record for producing Tom Moore pictures, having been with him since he first joined the firm.

Now he is putting a lot of good clean fun and laughter into "Going Some," the Rex Beach story which features Cullen Landis, with Helen Ferguson, Lillian Hall and that wondrous comedian, Willard A (voirdupois) Louis.

Every Saturday
The Studio Skeleton
 Of by and for
 the Goldwyn Personnel

Clarke Irvine Editor

Scissors Welcome Credit
 Appreciated
 Contributions expected from everyone

Publicity Staff

J. S. Woodhouse Director
 Clarke Irvine
 H. F. White Sue McNamara R. E. Dawson

Have you any Christmas suggestions that you wish carried out? If so, present them next week to The Skeleton for publication. Remember the holidays are upon us, and we must start acting at once. Get busy.

In connection with the New Year it might be well for you to frame up your resolutions. Laugh? Why, man, you will never progress unless you make an effort. Start out the first day anyhow; it is better to have DESIRED to improve, than to not have tried.

Do something.

The following might give you an inspiration. It was written by one of our studio fellows, whose name we will later divulge. It is a good idea. Read and digest it:

WHERE ARE YOU?

A cannon ball will go just as far as the POWDER will SEND it. Business success depends on the ENERGY put behind it. ABILITY is absolutely necessary, but "ability" is an empty shell without the powder of energy to back it up.

A modern locomotive has the ability to pull a heavy train up a steep grade, when it has the energy. YOU have the ability but have you the ENERGY? How MUCH time do you devote to IMPROVING yourself after working hours?

Over in the front office is a MAN we will call Jones, for that is not his name. Some months ago he became a member of the Hamilton Institute —began to IMPROVE himself. RESULTS prove that it PAYS.

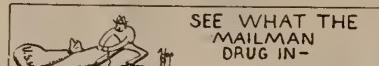
The man who works EIGHT hours a day, has SIXTEEN to rest. Think this over seriously.

You are WHERE you are by WHAT you are. Where are YOU?

— HAWKSHAW.

GODSOL COMING WEST AGAIN.

F. J. Godsol, chairman of the executive committee of the Goldwyn Pictures Corporation, will arrive in Los Angeles the twenty-second to confer with coast officials regarding Goldwyn interests, according to word received by Mr. Lehr, in charge of production here.



A PERFECT DAY
 (A Nightmare in Three Acts)

Time—8:30 A.M. any day.
 Place—Los Angeles, California.
 Scene—Office of Goldwyn Film Exchange.

ACT I
 Mr. Neides, booker, rushes to telephone.
 Mr. Neides—"Hello! Hello! Gimme West 6780."
 Operator—"West 6740?"
 Mr. Neides—"No, no; West 6780."
 (Eleven minutes elapse.)
 Voice on Wire—"Goldwynstudios."
 Mr. Neides—"Let me speak to—buzz! bang! zz3!!! (&—78BING' D— What's the matter with this d— phone?" (Business of clicking receiver up and down angrily several times.)
 Operator—"Number, please?"
 Mr. Neides—"I was cut off from West 6780." (Very patiently???)

ACT II
 Scene—Same as Act I.
 Time—1:00 P.M. same day.
 Curtain rises, finds Mr. Neides still at telephone looking very much surprised as he hears voice on wire say:
 Voice on Wire—"Goldwynstudios."
 Mr. Neides—"Lemme speak to Mr. Sayre, please."
 Miss Adler, sweet voice—"Hello, did you want to talk to Mr. Sayre? I think he is somewhere on the lot; shall he call you?"
 Mr. Neides (very cheerful like)—"Oh, all right." (Hangs up phone.)

ACT III
 Scene—Same as Act II.
 Time—6:30 P.M. same day.
 After waiting patiently from 1:00 P.M. to 6:30 P.M., Mr. Neides feebly walks to telephone and calls as before.
 Voice on Wire—"Goldwynstudios."
 Mr. Neides—"Mr. Sayre, please."
 Miss Adler, sweet voice—"Hello, did you want to talk to Mr. Sayre? He has just left for home, shall he call you in the morning?"
 Mr. Neides (very sweetly and with much feeling)—"No. Never mind. I'll come out and see him."
 Orchestra plays softly "The End of a Perfect Day."
 CURTAIN!

MRS. TITUS BACK TO ENGLAND.

Lydia Yeams Titus may return to Britain because, she says:
 Old Mother Hubbard,
 Went to the cupboard,

For something to quench her thirst.
 When she got there,
 The cupboard was bare,
 For 'twas after July First.

"WHERE WE ALL ARE"
 Week of December 15

NORMAND, Jinx, Alvarado, 16-17;
 Meralta, 14-15; Royal, 18-19.
 FREDERICK, Loves of Letty, Neptune, 16-17; Bonds of Love, 18-19.
 KENNEDY, Strictly Confidential, California, 14-20.
 ROGERS, Almost a Husband, American, 18-21; La Petite, 16-17.
 FARRAR, World and Its Woman, Symphony, 14-20.
 MOORE, Lord and Lady Algy, Royal, 16-17; La Tosca, 20.
 LANDIS, Girl from Outside, Alvarado, 14-15; New Palace, 18-19.

THE CRAZY BONE



In discussing the record made by Pauline Frederick in "Letty" at the California, The Skeleton last week remarked: "It's a pretty fine picture. Fairishhmoor." With which we agree only in part. Our own attitude might be expressed as: "BxxgroogeeewizLLDM qwertyuop."

A conservative straw vote of the studio shows 1137 persons who are convinced that Miss Wachner knows more about her particular job than we ever will. Nevertheless, if we ever are called upon to handle it, we are going to specialize on costuming Reginald Barker productions.

Anyone having invitations for Christmas or New Year's eve parties, intended for us, will please leave them at the soda fountain, in carefully addressed, plain envelopes. These things so often get lost in the mails.

E. Richard Schayer is back after the most successful trip to New York of which we have any record. He spent six weeks in the metropolis, and brought his overcoat back with him.

We sincerely hope the rattle of our typewriter does not disconcert the voice that spends so much of its time paging Mr. Hopper around this crevice of the studio.

While Stage 6 was blossoming forth with the Radiant Glory of Youth and June-time, the past week, Barber Jim Adamson had to work overtime kalsomining and renovating the maps of the rest of us. Fred Silverwood and Mullen & Bluett also report a big week.

Sir Walter Scott's famed "Cope-wood gray
 That waved and wept on Loch Achray,"
 Have nothing on the plumes of red
 That crown Clarissa Selwynne's head;
 A fiercer glory, seems to us.
 Than that which tops Vesuvius.
 Their smoldering, infra-reddish rays
 Remind us, these are "Dangerous Days."

And let us ask that when Clarissa gets through with the headpiece, we be allowed to have it hang in our office for two hours each morning. On these coldest-mornings-in-fourteen-years, of which we have had so many the past week, we are sure it would be more effective than the discouraged little electric heater that we depend on for cheer and comfort.

It's a good heater, though, as far as it goes. Joe Cohn looked in the other morning, saw its tender innocent gleam through the murk, and shouted in a voice hoarse with anguish: "Pick up your cigarette before it burns the woodwork! Whadda ya think those desks cost!"

The same heater it is that drew Clarke Irvine's attention yesterday morning. He came in, managed to find it, and after trying to warm his hands at it, ejaculated: "Good Lord! What do you do for your feet?"

Although the subject is a delicate one, we don't mind saying that the feet are well taken care of. On the coldest mornings we rest them on a bundle of Louis Sherwin's historical essays.

Bob McIntyre must by this time have his hands full with the two eastern companies.



"Big Boy" is married, and all the buckaroos are this week giving him the glad hand. "Big Boy" is Guinn Williams, and he is the sturdiest of Goldwyn cowpunchers. He married a beautiful girl from Texas, and has already started living "in fine style."

Frank Lloyd has completed "The Woman in Room 13" and is busy supervising the cutting of this story, which stars Pauline Frederick. Studio folks say this is positively the greatest picture this emotional star has ever made.

Harry Beaumont, directing "Going Some," suffered a bad bruise on his left shin when a horse ran away at Victorville, crashed into a camera stand, demolishing the camera and knocking over the director. He is still limping.

Pauline Starke, dainty ingenue leading woman, who is appearing in the Reginald Barker production of "Dangerous Days," fears not the consequences of any old superstition that may be hovering over her head. To prove it she breaks a mirror every thirteenth Friday!

And she convinced Reginald Barker that he should not worry when he broke a mirror by an explosion for a scene in the picture. The huge plate glass was shattered by the concussion of the charge, and for an hour everybody superstitious on the set walked on their toes.

Fred Peck says "Nobody ever thinks or gives a darn about the insert man."

At last Dan Fish, who had been awaiting orders with open suit case to start for New York, left Sunday for that place to take charge of the prop department. His place here was taken by Dan Leys, who had been with the Badger company for some time.

Lenore Lynard, who played the spy in Dangerous Days, is laid up with a badly bruised wrist, suffered when she was captured in the big ballroom scenes.

CULLEN LANDIS RETURNING.

Because of a change in stories for Mabel Normand, Cullen Landis, Walter Hiers and Elizabeth France will be among us soon again, as they will not be used in the new picture. Victor Schertzinger is to direct it in New York.



H. O. "Pop" Harrison, cinematographer, who shoots Goldwyn art titles, just completed nine months' service at the crank in this high tension work. He has an enviable record of having made all these intricate camera shots with but one mistake, which occurred last week when the door to his dark room was left open and somebody came in, distracting his mind, but he caught the error before the film left for development.



HE KNOWS THEM ALL

Many fans the world over would give a pretty penny to have the privilege of gazing upon one of our stars, but here is one man who gets PAID to see them and talk to them every day.

This is Frank Ibbotson, custodian of the gates and dressing rooms, and he deals with the stars and players every day. They call him "Ibby" and he calls Will Rogers "Bill," and so on, and everybody around the studio likes "Ibby." He is also business manager of our Goldwyn Band.

OUR BIRTHDAY PARTY.

Frank Braidwood, fourteenth.
Edfrid A. Bingham, seventeenth.
Violet Schramm, nineteen (th).
Ah, pretty, eh?



Madge Kennedy is a very careful eater. She has one dessert that she can eat regularly without fear of—well, you know the old story about potatoes and French pastry—and that is raisin pie. Madge never has to order it, for the waitress knows she wants it.

H. E. Edington is quite fashionable—or busy, as he dines usually at nine in the evening. But the reason is that he and Mr. Lehr are so engaged in big work these days.

Charlie Wilhelm is terribly rushed making interiors since the rain put a delay on exterior shooting. He can do it too.

J. E. Pearson, assistant to Shreck of Lab fame, is called (by certain Misses of that place) the "he-vamp" of the laboratory. Some boy!

Edfrid A. Bingham, our distinguished scenario-playwright, is recovering rapidly after his auto wreck.

Charles Kenyon is proud of the way "Dangerous Days" is screening through Reggie Barker's fine direction. It is going to be SOME production. Barbara Castleton is exceptionally charming, and a vision of beauty as she makes a striking entrance on the back of a snowy white horse, surrounded by several hundred gaily costumed dancers.

Here folks! If you lose anything, find something, want something, or have any bulletins, give them to The Skeleton for publication.

Wyatt Bruster is quite busy taking care of Victor Schertzinger's affairs at this end.

Clarence Badger had to drive three hours to go five miles in the mud to his home because of a detour.

Mrs. H. E. Edington, wife of our genial Studio Comptroller, has gone to Phoenix for the holidays to visit friends. As she is noted for her wonderful voice, she may give several concerts there.

War Doughnut Maker Sees Studio.
Martha Porter, who won laurels in France as speaker, writer and doughnut maker for the Salvation Army, spent a day at the busy plant. She is now national exploiter for the S. A., and is making a speaking tour of the United States on behalf of the organization.

THE TRAIL OF THE GOLDWYN CAMERA

| DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|---|--|---|--|--|---|---|--|--|
| Beaumont Schertzinger Hunter Hopper Worsley | Kennedy Normand All-Star All-Star Pickford | Babille Delphino Camp Wellman Dugan | Brodin Webber Rounds Mescall Short | Two Cents Worth of Humanness Earth Bound Edgar Little Shepherd of K. C. | Cohen King Tarkington Beach Fox, Jr. | Duffy Bingham Bess Haas Beach Thew-Claw- son | Miranda Futter Bishop Hull | Casting N. Y. Starting Starting Oct. 20 Oct. 16 |
| Mills Barker Lloyd | Moore All-Star Frederick | Reiter Stallings Weil | Brautigam Hilburn Jennings | Duds Dangerous Days Woman in Room 13 | Rowland Rinehart Marcin & Shipman Scott | Thew Kenyon Schayer Whittaker | Bishop Kern Miranda Kern N. Y. | Oct. 23 Nov. 3 Oct. 31 N. Y. |
| Scardon | All-Star | | Keepers | Partners of the Night | | | | |
| Badger | Rogers | Flood | LePicard | Strange Boarder | Will Payne | Bingham | Hull | Oct. 27 |

What Margaret Ettinger Thinks.

The charming young woman who represents the New York Morning Telegraph in the western film colony says, "I like The Skeleton because it gives me Goldwyn publicity in news form, which I am sure all press folks like. Why should we have to read through reams and reams of colored sheets to get the gist, which we rewrite anyway?"

The Skeleton was not intended as a publicity medium, but as a simple little house organ for the studio, but if these newspaper people like it for its news, more power to it and less trouble to them. We are glad they like it. Suggestions for its betterment are always gladly received from anyone interested.

Ray Moore is well qualified for his position, as he used to be a railroad man and knows transportation backwards. He knows more railway men than any other studio man on the coast. In addition to his rail travel, he drives close to 400 miles a week in the mountains and distant country in search of pleasant settings for Goldwyn Pictures.

Frank Lloyd, having finished "The Woman in Room 13" with Pauline Frederick, hied himself away to the waters where duck abound, and returned with a full coat of birds.

A widow was asked in the casting office how many boys she had, she having furnished the studio with a number for pictures. She replied that she had four with Will Rogers, three with Willard Louis, and one with Tom Moore! ! ! (It was later ascertained that the woman has thirteen children, all working in pictures.)

Irene Rich, Will Rogers' leading woman, has been engaged by George Beban to play the lead opposite him in a new production, but after finishing Miss Rich will return to the Goldwyn fold.

Harry Beaumont spent Thursday afternoon on a short-time vacation. He built a hen coop and corral for his chick-a-biddies, which he expects to be in production within three weeks.

HERE IS A TENNIS FAN

Jack Dunning is our star cartoonist, and he here gives us a fine likeness of Billy Fitzgerald, manager of our commissary, as he appears on a Sunday down at the beach tossing the racquet.

If you like to play this game, just go down to Santa Monica any Sunday and you can enjoy the day with the boys and girls.



Eminent Flyer Visits Studio.

Sir Arthur Whitten Brown, navigator of the now famous non-stop flight across the Atlantic, with Lady Brown, were interested visitors here Monday, meeting players face to face, and seeing how we produce pictures. The famed flyer is now en route to San Francisco, where his around-the-world speaking tour starts.

G. P. Harleman, representative of the Moving Picture World, visited the studios this week. He is gathering copy for the Christmas annual of this big trade paper, which always publishes a large edition at this time of the year, and in which nearly every film person is represented.

Carpenters, electricians and others of the Mills company, filming "Duds," are engaged in a fierce struggle to raise mustaches superior to the hirsute triumph which decorates the lip of Cameraman Brautigam. So far no one is within curling distance of him.

PRINTERS' INK FOR YOU

Oakland Tribune, Nov. 30—Stories, Pauline Frederick, 3; Madge Kennedy, Tom Moore, Will Rogers.

Oakland Tribune, Nov. 23—Stories, Will Rogers, Lillian Hall, Irene Rich, Myrtle Stedman.

Rochester Pictureplay News, Dec. 1—Pictures, Lou Tellegen, Geraldine Farrar, Jack Pickford, Will Rogers, Clara Horton, Cullen Landis, Goldwyn publicity.

New York Telegraph—Stories, Pat O'Malley, Mabel Normand, Edwin Stevens, Lydia Yeamans Titus, Helen Ferguson, Richard Tucker, Barbara Castleton. Publicity ad. Still from "The Paliser Case," exploitation stories.

Photoplay Magazine, January, 1920—Pictures, Farrar family, Pauline Frederick and mother, Madge Kennedy, Samuel Goldwyn, Mary Roberts Rinehart, Harry Beaumont, Tom Moore and Hazel Daly, Will Rogers and Peggy Wood, Clara Horton as she appeared in 1914, review of "Almost a Husband," "Flame of the Desert."

Express, Dec. 6—Story, Frank Lloyd. Times, Dec. 7—Still from "The Girl from Outside."

Herald, Dec. 8—Picture, Clara Horton. Examiner, Dec. 10—Picture, Clara Horton.

Film Fun, November—Pictures, Geraldine Farrar, 1; Madge Kennedy, 1; Mabel Normand, 2; Pauline Frederick, 1; Helen Ferguson, 1.

Herald, Dec. 1—Madge Kennedy, Picture.



THE STUDIO SKELETON

Vol. 2

GOLDWYN STUDIOS, CULVER CITY, CAL., DEC. 20, 1919

No. 1



Here is an excellent likeness of Victor L. Schertzinger, another crack Goldwyn director, who has been turning out some excellent films, regular bell-ringers, with our merry little star, Mabel Normand. He is now in New York for the purpose of making another Normand story, but will return soon to do the picture here.

Every Saturday
The Studio Skeleton
 Of by and for
 the Goldwyn Personnel

Clarke Irvine Editor

Scissors Welcome Credit
 Appreciated
 Contributions expected from everyone

Publicity Staff

| | |
|-----------------------------------|----------------|
| J. Stewart Woodhouse.....Director | Photographers: |
| Writers: | Clarence Bull |
| Clarke Irvine | Gene Richee |
| Sue McNamara | H. A. White |
| R. E. Dawson | Joe Mingo |
| J. C. Gault.....Secretary | Lloyd Roby |

"Be a Good Soldier"

Everything has a reason. Nothing happens without cause. We at times may wonder at an order sent us for execution, but we should always remember that the man higher up who issues it was put in charge, and being in command, should be obeyed. The following from the Goldwynner emphasizes what we mean:

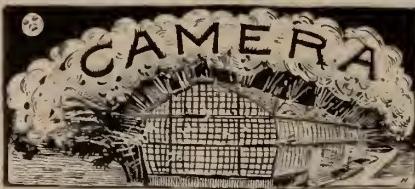
"A story is told of a certain individual in a big corporation, who was called in to handle a tremendous division of the work. He was to be in absolute charge, and he set out to plan, organize and accomplish. Some of the executives who came under the new man were very ambitious and were not pleased with the appointment.

"The new chief had a pet expression—"Be a Good Soldier." What he meant was that in business as well as in the army, arbitrary rulings are made which seem peculiar to those who do not know the inner workings of the mind at the head of a firm.

"Working for a company calls for strict obedience and loyalty to its rulings, irrespective of personal feelings. There is too much unrest today in the attitude assumed by employes toward superiors. The superior is placed in his position for the good of the company, and it is the duty of all that are serving under him to give unstinted loyalty and support; otherwise the superior is handicapped, the department does not do its best, and every individual is likely to fall below the mark. Just the same as if a regiment of soldiers on the march did not follow orders of the officer—think what would happen.

"Now, continuing our story:

"In the course of time, the heads of the organization appointed one of the subordinates of the new chief to be head of the entire division. Everybody expected trouble from the deposed executive, and they were thoroughly bewildered when no trouble



Director Thomas Mills is the Harry Lauder of filmdom, according to Billy Reiter, assistant. During the recent visit of the company to Balboa, filming scenes for "Duds," Mr. Mills helped to while away the evening hours with dialect stories in which the Scotch burr was thick as oatmeal.

Will Rogers motored the week-end to San Francisco in his sedan, and wired back, "Made it in twelve and a half hours. Why do they brag about airships? If I'd driven my Pierce I could have done her in six hours."

Boys, listen to this: Barbara Casleton, when asked if she thought women would ever propose, ejaculated: "Yes, of course! I'm going to do it myself next year." 1920 is leap year, remember.



• What Bert Crossland and Dan Fish were doing in the barber shop the other day to attract so much attention?

Who the fellow was climbing the flagpole, then yelled "Never again!" after he got down to earth?

The names of the Mills Company quartette? At that they are worth hearing!

Who said Billy Wellman claimed an assistant's job was a cinch? (!)

Have you a little Santa Claus in your home?

Who, who indeed, said the country was DRY?

Why Harkness nearly dropped dead when he admitted Max Linder the other day?

came. Instead, the ex-executive offered his best services to the new chief, and his reason was that it be-hooves every man in business to 'be a good soldier.'

Therefore be ready at all times to receive and execute orders that may come to you from a superior. As much as we detest militarism and its workings, the beauty of an order accomplished is the relish of the best workers in modern business. "Is it completed?" "It is!"

Good enough!

THE CRAZY BONE



Thanks to the higher tribunals of our land, this promises to be the Merriest Christmas on record. Already we can visualize gay processions with banners, parading the streets, giving praise that the curse of drink has been lifted from the land, and that these United States, at least, have been made safe for democracy.

If one felt that way, one might say that the Supreme Court had handed us a Double X-mas.

It is to E. Mason Hopper (who, incidentally, is getting a lot of publicity out of this department) that we owe the flutter of angel wings around the lot the past week. To see the radiant creatures flitting carelessly across the lawn, an outsider would readily believe that there were enough angels on hand to guard the sleep of a whole orphan asylum.

In fact, Joe Cohen thought there were too many. He was on the point of spreading tanglefoot around to thin them out.

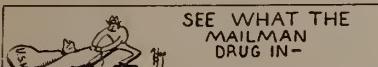
You may have noted, also, that they were accompanied by various Saints and Apostles; and when St. Anastasius got into an argument with St. Pantagruel over the use of the make-up, and found it necessary to poke him one in the halo, it looked as though *Paradise Lost* was about to be staged all over again.

The failure of the Grand Old Earth to bump off, in accordance with advance bookings, last Wednesday, was something of a disappointment to several of our newly-made motorists. Two that we have in mind, who recently acquired brand new 88-note cars, were figuring so keenly on the "bump-off" that they had arranged deliberately to default some of the notes. If they play in our own luck they can figure it a sure thing that there will be no bump-off until all the notes are paid.

We have been called upon this week by one (1) Director, one (1) manuscript reader, and one (1) publicity writer to admire a certain pair of eyes, the windows of a young soul which has just joined the boosters for another Goldwyn year. Very well, we hereby admire them—and at the same time serve notice that if it is part of our duty to admire all the eyes on this lot which are worthy of admiration, we swear off from any other duty.

H. T.

Cedric Gibbons has been known to get shaved, but seriously he has just bought a new car, the name of which is secret.

**Goldwyn Band's Fame**

Here is a letter from a man way down in the Everglades who wants to come west to join our band. Our musical organization has been heard of in the four corners of the land. Read on:

Jacksonville, Fla.,
Dec. 12, 1919.

To Bert Crossland, the Genii of the Goldwyn "Jazzerino" Band, per Hollywood Hokum.

Musical Sir:

Read your inspiring ad in the News for a piccolo player who is either a carpenter, chemist, character or straight to play in your band.

Couldn't you include a comedian in the list and give a poor mournful comedy man a chance to shatter the Californian atmosphere with his piccolo shrieks?

I am a piccolo player, stand about 5-2, dark hair, dark eyes and have been in the business six years.

Fearfully ambitious, too, so drop a line to

Tremulously yours,
BERT TRACY.

YOUR PICTURE IN THE PAPER

Film Fun, November:

Madge Kennedy—Picture.

Geraldine Farrar—Picture.

Mabel Normand—Picture.

Mabel Normand—Still from "Jinx."

Pauline Frederick—Picture.

Helen Ferguson—Picture.

December:

Clara Horton—Picture.

Naomi Childers—Picture with turkey.

Madge Kennedy—Picture.

Mme. Rose Dion—Picture.

Tom Moore and Naomi Childers—Picture.

Picture Show, November 8:

Madge Kennedy—Still from "Leave It to Susan."

November 15:

Pauline Frederick—Story and picture.

November 29:

Pauline Frederick and Frank Lloyd—Picture.

Geraldine Farrar and Lou Tellegen—Full page.

Mr. Goldwyn—Picture and writeup.

M. P. News, December 6:

Farrar—Stage setting for "The World and Its Woman."

Two-page story on exploitation of "The Girl From Outside."

Cut of lobby display for "Through the Wrong Door."

M. P. World, December 13:

Mr. Goldwyn—Picture and story.

Motion Picture Weekly, December 13:

Ann Forrest—Story with picture.

S. L. Rothapfel—Picture.

New York Telegraph, December 7:

Mr. Goldwyn—Picture.



Art Director Gilbert White was painfully injured when his machine collided head-on with another car on the boulevard Monday night. He suffered bad cuts and bruises, and his car was demolished.

Geraldine Farrar writes from New York wishing everybody at the studio and her Los Angeles friends a very Merry Christmas and a bright and prosperous New Year.

The Crazy Bone column is short this week because Harvey Thew has a bad cold and his typewriter has lost its voice, but we promise he will be all right next week.

A. W. Witzel sent us a fine announcement that he had added a new studio at 536 Broadway for the convenience of picture folks. He is now doing a lot of color work in oil, enlarging and general photoplay work.

Hopper Starts Edgar Story

Director E. Mason Hopper has launched production of the famous Booth Tarkington "Edgar" stories, with Billy Wellman as his assistant and John Mescall at the camera.

The cast is headed by Johnny Jones in the title role, with Buddie Messinger as Freddie Littlefield, and Alice Littlefield played by Lucile Rickson, the petite maid with the all-winning brown eyes.

The ponies used in the Singer Midget act at Pantages are to appear in the story, with expert horsemen in charge. The series promises to be very interesting.

"WHERE WE ALL ARE"**Week of December 15**

NORMAND, Jinx, Starland, 26-27; La Tosca, 27. Upstairs, Sunbeam No. 1, 27.

FREDERICK, Bonds of Love, Washington, 23.

ROGERS, Almost a Husband, New Palace, 23; Hollywood, 25-26; Apollo, 25.

MOORE, Lord and Lady Algy, Rose, 25; Apollo, 27.

KENNEDY, The Wrong Door, Meralta, 27; Leave It to Susan, Victoria, 27.

CULLEN LANDIS, The Girl From Outside, Theatorium, 21; American, 25-28.

**SAMUEL GOLDWYN,
THE ORGANIZATION,
MR. LEHR,
AND EVERYBODY—
EVEN
THE SKELETON—
WISH
ALL OF YOU AND YOURS**

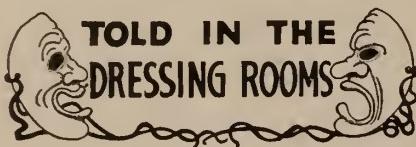
**A Merry
and Enjoyable
Christmas
AND A
Very Happy
and
Prosperous New Year**

Their Birthdays

Sydney Ainsworth, the twenty-first.
Christine Mayo, the twenty-fifth.

THE TRAIL OF THE GOLDWYN CAMERA

| DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|--------------------------|--------------------|---------------------|------------------|---------------------------------|------------------|------------|-----------|-------------------|
| Beaumont Schertzinger | Kennedy Normand | Babille Delphino | Brodin Webber | Two Cents Worth of Humanness | Cohen | Duffy | Miranda | Starting N. Y. |
| Hunter Hopper | All-Star | Camp | Rounds | Earth Bound | King | Bingham | Futter | Starting |
| Pickford | Wellman | Mescall | Edgar | Little Shepherd | Tarkington | Bess Haas | Bishop | Cutting |
| Worsley | Dugan | Short | Reiter | of K. C. | Beach | Beach | Hull | Cutting |
| Mills Barker | Moore | Brautigam | Duds | Dangerous Days | Rowland | Thew-Chaw- | Bishop | Cutting |
| Lloyd | All-Star | Hilburn | Woman in | Woman in Room 13 | Rinehart | son | Kern | Cutting |
| Frederick | Weil | Jennings | Keepers | Partners of the Night | Marvin & Shipman | Thew | Miranda | Cutting |
| Scardon | All-Star | | | Strange Boarder | Scott | Kenyon | Kern | N. Y. |
| Badger | Rogers | Flood | LePicard | | Will Payne | Schayer | Whittaker | Oct. 27 |



John Bowers had his pretty green boat stolen, but it was recovered, minus his wife's thousand dollar fur coat, which was no joke, especially these cool (?) days.

Will Rogers, ever satirizing motion pictures, comes in with this remark, "Even if the world was made in six days, why try to apply it to pictures?"

Octavius Roy Cohen, one of Goldwyn's clever young writers, says he has a peculiar and terribly expensive habit. It is cashing checks!

Badger Enters Mexico

After being passed from one official to another until he was nearly in despair, Director Clarence Badger, who had gone to Juarez to film scenes for Will Rogers' new story, finally split his company into two sections, placing a supposed comedy company up the street and the real players at the side, and proceeded to shoot.

The idea is that he could only get permission to take pictures up the thoroughfare when he wanted to get the custom house, so in this way he "Keystoned" in the street and "dramayed" in the right direction, and brought home the film bacon.

Leave it to those ex-comedy directors to think up the stunts. He got some very fine scenes, and although it took but ten minutes to shoot, two days were used in preparation and seeing how fast the Mexican officials could pass the buck to one another.

STRIVE TO KEEP
YOURSELF
ALWAYS ABOVE ANY
REPROACH



Charles Clary says, "What will New Year's be without our old and trusty friends Tom and Jerry?" Echo the chorus, "Yes, oh, yes."

Edfrid A. Bingham, Goldwyn story-writer and scenario builder, is back on the lot after recovery from injuries sustained when he fell from a street car and wrenches his knee. He wears crutches, but he can typewrite with vehemence.



One Busy Artist

Here is our publicity photographer's idea of Jack Dunning as he appears around the lot. Jack is the chief of the title lettering department, and he has a dozen busy fellows working with him to make our sub-titles readable. Goldwyn Pictures have the most artistic and clear titles in the field, and this is due a great deal to Mr. Dunning and his crew. He always has a smile for everyone, and is a fine fellow all around. He also dabbles in cartoons—yea, he is a finished caricaturist.



Helen Ferguson and Lillian Hall are so in love with the west that they have rented a bungalow, and Helen's mother is on the way here to live with them. The next acquisition to their domicile will be a motor.

Pauline Frederick is preparing to have a wonderful Christmas party at her house, and Santa Claus has promised to visit them at the pretty Beverly Hills home. Willard Louis is to play a prominent part, and one which will appeal especially to the kiddies.

Big Business Men Visit

Ivan Kahn, well known Los Angeles candy magnate, visited the plant this week with a trio of prominent eastern business men. He took them through the big stages with Mr. Skeleton, and explained all the mysteries of screen production.

The visitors were George von L. Meyer, son of four former Naval Secretary; Louis K. Liggett, well known drug store magnate of Boston, and Arthur A. Ballantine, New York attorney.

They were favorably impressed by Goldwyn organization and the studio atmosphere. Mr. Liggett was surprised, and agreeably, too, in finding Billy Wellman on the job here, having known him in the musical hub before the war, and during the time he was there after returning from his ace trips to France.

ONLY THAT WHICH
IS JUST SURVIVES;
ALL ELSE MUST
PASS ON

THE STUDIO SKELETON

Vol. 2

GOLDWYN STUDIOS, CULVER CITY, CAL., DEC. 27, 1919

No. 2



This is Director Wallace Worsley, one of Goldwyn's production artists who finished "The Street Called Straight," a Basil King story, and who is cutting Jack Pickford's "Little Shepherd of Kingdom Come."

He has been well schooled in the drama and on the screen, so he knows the present business from all angles. He is also a very popular man at the Goldwyn Studios.

Every Saturday
The Studio Skeleton
 Of by and for
 the Goldwyn Personnel

CLARKE IRVINE, Editor

Scissors Welcome Credit Appreciated
 Contributions expected from everyone

Publicity Staff

| | |
|---------------------------|----------------|
| J. Stewart Woodhouse..... | Director |
| Writers: | Photographers: |
| Clarke Irvine | Clarence Bull |
| Sue McNamara | Gene Richee |
| H. A. White | Joe Mingo |
| R. E. Dawson | Lloyd Roby |
| J. C. Gault..... | Secretary |

AN OYSTER

An oyster never makes a mistake! It has no intellect—just blindly follows instinct. It is but a pawn in the hand of the Omnipotence.

When men say they never make mistakes, they probably tell the truth. These men are always in season.

But the man who makes a mistake does not mortgage his future—it's the fellow who makes the same mistake twice.

Without the possibilities of mistakes, man would revert to the bivalve. The rich, red blood of inspiration comes from rising above our mistakes.

To realize that you have made a mistake is evidence of thought, of purpose.

To realize on a mistake is collecting revenue from the refuse. SOME MEN MAKE MISTAKES, DEPLORE THEM—BUT KEEP RIGHT ON MAKING MORE. OTHER MEN SING LULLABYS TO THEMSELVES BY BLAMING OTHERS FOR THE BLUNDERS THEY PERSONALLY MAKE.

BUT—

Big men who make mistakes build out of them, stepping stones to success—to permanent prosperity.

Permanent success is built out of the lessons learned from mistakes. Your strongest single characteristic is your self-confidence after making a mistake.

The best plan is to aim high—aim right—but if you miss, be convinced that there is something the matter with your vision, and start out to correct it.

Above all things: NEVER pass the buck.

Own up!
 Buck up!

HAWKSHAW.

CAST

"ROADS OF DESTINY"

Director, Frank Lloyd

| | |
|-------------------|-------------------|
| Character. | Name. |
| Rose Merritt..... | Pauline Frederick |
| David Marsh..... | John Bowers |
| Lewis Marsh..... | Richard Tucker |
| Ann Hardy..... | Grace Darmond |
| Mr. Hardy..... | Hardee Kirkland |
| McPherson..... | Willard Louis |
| Fate..... | Maude George |



Did you know that men and some of the women smoke in London screen houses, and that most theatres have cafes in conneaction so one could sit and lunch while waiting for the program to start? 'Tis so.

Maurice Wolf, resident manager of the Los Angeles Goldwyn Exchange, has been elected president of the Los Angeles Film Board of Trade, an organization of influential film men affiliated for the purpose of straightening out controversies that arise between exhibitors and exchanges. The Los Angeles Film Board of Trade is the oldest and strongest organization of its kind, and has been the most far-reaching in the results obtained.



The commissary is being re-vamped in fine style, with cornices, new paint and tint, frozen electric light globes and everything. More tables will be put into service, for next week new companies start.

John Bowers' yacht Uncas was blown 150 miles out of her course, says a wire from Doc Wilson, who is piloting her around through the canal. The craft was nearing Havana when the nasty gale took her out of her course. For a time there was some danger, but the boat being highly seaworthy, rode the storm prettily.



MUSIC!!

Here is a snapshot of our own Goldwyn Band as it appeared the other noon at the initial concert. The boys surely made some fine music.

After they played at the Elks' Minstrels several nearby towns wrote Bert Crossland, the director, to see if the band could be secured for concerts.



DID YOU EVER SEE:

Frank Lloyd walk without his head bent downward in deepest thought?

Clarence Badger kicking about anything?

Will Rogers when he was not twirling a rope of some sort?

Victor Schertzinger without a new suit?

Or an overcoat?

Pauline Frederick without a cheery "Hello?"

Jack Dennis with a grouch?

Harkness with a hat on?

A Goldwyn Picture that was not a winner?

SWEET DRAMA!

"How doth the busy bee?" Ask Buster Trow, HE knows!

Buster, our versatile "cowboy" actor, was enacting a real dramatic piece of business for Director Worsley when Mr. Bumble Bee, Esq., "backed up and pushed" against Buster's ear. That not only broke up the party, but left Buster with a nice li'l mushroom ear.

Christmas day the Rogers outfit went horseback riding as usual, and celebrated by having an outdoor tree at their studio corral-circus lot. Everybody had a fine time, too.

Mr. and Mrs. C. M. Eddy and party of Chicago, guests of Guy Price, the Evening Herald screen writer, were visitors at the studio last week.



Billy Reiter was experimenting with blank cartridges for Director Tom Mills. The powder smoke was too much, so the director said, "Can't you regulate that smoke?" (Whoops!)

Since the Goldwyn Band played for the Elks Benefit parade and minstrel show, Director Bert Crossland has had half a dozen offers from towns around here to engage the band to give concerts. Some band!

Irene Rich is going to start the New Year right, by rejoining Goldwyn, as Will Rogers' leading woman. They all come back to Culver City.

Lillian Hall, playing in "Going Some," says this is her first long trip away from home. Quite a travelogue for such a wee miss!



Wallace Worsley, his wife and son, Wallace, Jr., enjoyed a big Christmas tree and all the trimmings at their Hollywood home. The director said that one of his best presents was a subscription to the National Geographic Magazine. We admire his taste.

Clara Horton has a candle which she will light at one minute after 12, on the morning of December 31, and which she claims will burn until the clock turns around to the first minute of the New Year, and, of course, she will be up, because she is having a party.



COLORFUL TEMPERAMENT

E. Mason Hopper claims to have uncovered a new form of temperament. Here is how he discovered it. In the Edgar story he used a colored woman as "Iris," named Lucretia Harris, and an estimable woman, at that. She was qualified in every way for the part, but when he asked her to do a few jazz steps, she rebelled.

"Mistah Hoppah, I'm a good Methodist and its 'gainst my principles to do any dancing,'" said Lucretia. She was finally induced to do a few stately steps which more resembled a minuet than a real live dance step.



Lydia Yeamans Titus does two things regularly. One is to endeavor to work at the Goldwyn Studio, which is everybody's favorite, and the other is to eat at Delmonico's in Los Angeles nearly every night.

Frank Lloyd and Mrs. Lloyd, with their little girl Jimmie, enjoyed a very merry Christmas at their Hollywood home. Santa Claus was exceptionally generous to them all, and Jimmie had a perfectly wonderful time. She received a shiny new tricycle, and bumped her head when it ran down the steps with her on the initial ride—but what would Christmas be without a bump or two?

Another happy household on the joyous day was that of T. Hayes Hunter, where old Kris Kringle left a barrel of toys for young Jack Hunter. And T. Hayes was as much of a kid as his son, for when The Skeleton looked in he was sitting on the floor trying to make a fine electric train keep time as per Tenth avenue schedule.

FLYERS ATTENTION!

There will be a meeting of the Aero Club Monday noon up at the Publicity Offices. All members are requested to attend.

ARE YOU A TIMEKEEPER?

Stand by the door in the morning and watch them come in, and you can almost tell.

Stand by the same door at night, see them go out, and you can positively tell.

WATCH THE CLOCK IF YOU ARE A TIMEKEEPER.

And even then they have a machine that can do this better than men.

Automatic men are only apologies for automatic machines.

—Hawkshaw.



MABEL AS USUAL

Mark Harrington writes this from New York:

Dear Clarke:

Miss Normand was in a special performance of "Micky" at the Strand Theatre given by Mrs. Hearst for the crippled children. She appeared in person and words can't express the joy of those kiddies.

Children that could not attend are to be taken to the Capitol to see "Jinx," and a soldier is to carry each child on his back. What a treat for those kiddies; it will be a real circus. "Jinx" made some hit—attended opening night—great crowd.

Yours truly,

MARK.

"WHERE WE ALL ARE"

Week of December 28

NORMAND, Jinx, Washington, 31; Crescent, 1.
KENNEDY, Strictly Confidential, Neptune, 31-1.
ROGERS, Almost a Husband, Meralta, 28; Crescent, 28; La Tosca, 1; Auditorium, 2; Jubilo, California, 28-3.
FARRAR, Flame of the Desert, Hollywood, 1-2; The World and Its Woman, Colonial, South Pasadena, 2-3.
MOORE, Lord and Lady Aly, Washington, 30; La Salle, 3.
LANDIS, The Girl from Outside, Royal, 30-31; Meralta, 1-2.
PAULINE FREDERICK, The Peace of Roaring River, Crescent, 30; Victoria, 30.

THE TRAIL OF THE GOLDWYN CAMERAS

| DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|--------------|-----------|-----------|-----------|-----------------------|------------|--------------|---------|---------|
| Mills | Moore | Reiter | Brautigam | Duds | Rowland | Kenyon | Bishop | Cutting |
| Worsley | Pickford | Dugan | Short | Little Shepherd | Fox, Jr. | Thew-Clawson | Hull | Cutting |
| Lloyd | Frederick | Weil | Jennings | Roads of Destiny | | Schayer | Kern | Casting |
| Scardon | All-Star | | Keepers | Working in New York | | | | |
| Barker | All-Star | Stallings | Hilburn | Dangerous Days | Rinehart | Schayer | Kern | Cutting |
| Beaumont | Kennedy | Babille | Brodin | 2c Worth of Humanness | Cohen | Duffy | Miranda | Dec. 12 |
| Hopper | All-Star | Wellman | Mescall | "Edgar" | Tarkington | Hass | Futter | Dec. 13 |
| Hunter | All-Star | Camp | Rounds | Earthbound | King | Bingham | Miranda | Dec. 16 |
| Badger | Rogers | Flood | LePicard | Seven Oaks | Holland | Bingham | Dennis | Casting |
| Schertzinger | Normand | Delphino | Webber | | | | | Casting |

MERRY XMAS, H—!

A good holiday story is told on Booth Tarkington, author of the Edgar stories which E. Mason Hopper is now making.

One Christmas Eve a few years ago he was declaring at the Lambs' club that everybody should emulate Dickens' genial, warm-hearted attitude toward humanity, especially at the Christmas season.

That evening, as he was walking along filled with good-will toward all, a stranger bumped into him in the gathering darkness.

"Look where you're going, you big lobster!" growled the stranger.

"Merry Christmas!" said Tarkington, genially.

Whereupon the surly stranger hauled off and hit "the gentleman from Indiana" a terrible blow on the nose. Tarkington picked himself up from the snow and when he got back to the club he related the incident.

"And," he finished up, "I'll bet, too, that he doesn't even believe in Santa Claus!"

Have you seen that "Peace League brown" o'coat of Gilbert White? 'Tis a wonderful affair, and has more intricate pockets and buttons and belts than Pauline Starke's new suit! Whizz-bang!

Once John Bowers thought he was getting fat! Terrible! So he went out in the middle of the picture that made him think it, and into the gymnasium where in a week he took off eighteen pounds, and has never allowed them to return. He keeps in trim all the time now.

Nick Cogley, well known character man, has signed to play in Goldwyn Pictures for one year. His first big work will be to portray the father of the Littlefield children in the Edgar stories. His latest success was Toby, in Tom Moore's current production.

THRILLS GALORE!

Reginald Barker outdone! Impossible! Yes, 'tis so, and by none other than that estimable gentleman himself. Dangerous Days is the vehicle, and he does it in this, one of the most thrilling stories ever filmed. The explosion scenes are so exciting that one has to clutch the seat when the picture is run. Much dynamite, intricate camera work, and some clever settings were his tools. It is a great picture.



Here is a pretty good likeness of Pauline Frederick, drawn by that peppery and precocious front office boy, C. Thompson, who is studying to be an art title cartoonist. His next offering will be a study of Frank Lloyd's "fighting face."

OUR BIRTHDAY PARTY

John Bowers, the twenty-seventh.

LITSON'S NEW ASSISTANT

James Johnson, for seven years production manager and director for the Solax Company in New York, arrived last week to take the position of assistant to Production Manager Mason N. Litson. He is a very clever executive and a fine fellow, and has already fallen in with the Goldwyn organization's atmosphere at the Culver City plant.

Director Clarence G. Badger, James Flood and Harry Connolly went to Santa Cruz to select locations in the redwood area for Will Rogers' next picture, "Seven Oaks." They returned Saturday, having found some very suitable spots, also one excellent duck hunting place, which remains a deep secret. Frank Lloyd please note!

Ask Otto Brautigam to relate his experiences while lashed to the bows of a big launch down Balboa way when he shot scenes for the new Tom Moore picture, "Duds." Then prepare to laugh.

Johnny Jones, who plays Edgar in the Tarkington story of that name, says he wants to be a civil engineer when he grows up, but since starting pictures he is of the opinion that his mind is going to undergo a change.

"The Woman in Room 13" is the best picture Pauline Frederick has ever made. Frank Lloyd directed it and D. W. Jennings photographed it.

PRINTERS' INK FOR YOU

M. P. News, Dec. 20—Still from "The Flame of the Desert;" Tom Moore, picture.

M. P. World, Dec. 20—Still from Duds, with Tom Moore and Naomi Childers; Booth Tarkington, picture.

M. P. Classic, December—Illustrated fictionization on "The Cup of Fury." N. Y. Telegraph, Dec. 14—Tom Moore, picture.



THE STUDIO SKELETON

Vol. 2

GOLDWYN STUDIOS, CULVER CITY, CAL., JAN. 3, 1920

No. 3



Here we have a likeness of Thomas Mills, who made "Duds," Tom Moore's new picture, which was started in New York, where Tom now is vacating while his director supervises the cutting of the film.

Mr. Mills is a well known and popular director, and is an old stage artist.

Every Saturday
The Studio Skeleton

Of by and for
 the Goldwyn Personnel

CLARKE IRVINE, Editor

Scissors Welcome Credit
 Appreciated Contributions expected from everyone

Publicity Staff

| | |
|---------------------------|----------------|
| J. Stewart Woodhouse..... | Director |
| Writers: | Photographers: |
| Clarke Irvine | Clarence Bull |
| Sue McNamara | Gene Richee |
| H. A. White | Joe Mingo |
| R. E. Dawson | Lloyd Roby |
| J. C. Gault..... | Secretary |

THE APPROACH OF SUCCESS

To fail, and then go on again; to see only the stars of the sable night; to wander in a wilderness of want; to be mauled by fate, and then go on again . . . is a test.

But the greatest comes when you are approaching success. There is little, if any danger of a man falling while his feet are in the furrow. Put him on the top girder of the unfinished structure of success, and he gets dizzy.

WHEN THE WORLD APPLAUDS . . .
THE DEVIL LAUGHS

WHEN FUNKIES BOW, THE BANKERS SMILE

When a man considers his success permanent, he is hanging onto his position with an eyelash.

THE TIME TO FEEL TRULY SORRY FOR YOURSELF IS WHEN YOU ARE COMING INTO SUCCESS.

—Hawkshaw.

SHIMMIES WAY INTO PICTURES
 (Family Affair Speaks Up)

One of our contemporaries recently with above heading announced that Miss Myrtle Rose succeeded in establishing herself in Goldwyn Pictures by accidentally being observed giving what Director Harry Beaumont considered a correct interpretation of the "Shimmy."

Lacking the same appreciation and keen eye for music and at a time when most of our efforts are bent upon establishing some sort of dignity and business efficiency among our office folks, we cannot help but feel that the above was in bad taste. It should have been withheld from a publication within reach of our fairer sex employees or an announcement added that no further talent of that kind is needed.

What's that? You say she has yellow hair, wears a fringed crimson scarf—very interesting!

Where does she live?

Grace Darmond has joined the studio personnel and is to appear in a new Goldwyn production.

**GOLDWYN BAND
 FEATURED**

The Goldwyn Band of thirty pieces, recently organized under the direction of Bert Crossland and management of Frank Ibbotson, is finding for itself a definite place in Movieland and is filling a long-felt need.

This week the band was featured in the production of two films and will soon be parading in all its glory before hundreds of thousands of screen fans throughout the world. The band was used by Maurice Tourneur in his current production and also appeared in a big parade scene for the "Edgar" picture being produced by E. Mason Hopper from the original story written especially for Goldwyn by Booth Tarkington. Johnny Jones, appearing in the title part, appeared as drum major for the band in this particular scene.

THE CRAZY BONE

While ushering in this Happy New Goldwyn Year with sound of trumpet and hiss of syphon, we pause to remind Joe Cohn that the winter is not yet over, and we still expect some sharp weather up in the offices of 'Greenwich Village.'

Lest he be uncertain just which side of the building our own office is on, we can notify him here that it is on four sides: The cold side, the dark side, the damp side, and the windy side.

Not that we are kicking about our quarters, but we would like to have that heater Joe promised.

Having talked this much about Joe, let's see who else we can discuss. After a careful reading of the poets of bygone years, we have discovered that most of them must have had certain Goldwynites in mind when they penned their verses. Shakespeare and Byron knew us well, and others have described certain of us accurately. Look at what they say of us: The Goldwyn Studio:

"Ye stars! which are the poetry of Heaven,
 If in your bright leaves we would
 read the fate
 Of men and empires."

—Byron.

Mason Litson:
 "Why man, he doth bestride the narrow world
 Like a colossus."

—Shakespeare.

Pauline Frederick:
 "Heart on her lips, and soul within her eyes,
 Soft as her clime, and sunny as her skies."

—Byron.

James Neill:
 "Age cannot wither him, nor custom stale
 His infinite variety."

—Shakespeare.

J. G. Hawks:



Thompson Buchanan is writing another play, but it will never reach the stage, as its setting is his office door. The prominent parts are being portrayed by one mysterious gentleman, Louis Sherwin, and a couple of others whose names we are forbidden to divulge.

All that can be heard around the hirsute shop is talk of the ball game. It started early Friday morning with Will Rogers and Lefty Flynn in the chairs, and has continued incessantly—even Fred Peck took a look-in.

"He was a man, take him for all in all.

I shall not look upon his like again."

—Shakespeare.

Barbara Castleton:

"She walks in beauty, like the night
 Of cloudless climes and starry skies;
 And all that's best of dark and bright

Meet in her aspect and her eyes."

—Byron.

All of the Directors:

"In framing an artist, art hath thus decreed,
 To make some good, but others to exceed."

—Shakespeare.

Naomi Childers:

"Her glossy hair was clustered o'er a brow
 Bright with intelligence, and fair and smooth."

—Byron.

Clarke Irvine (Mr. Skeleton):

"We lie down and rise up with the skeleton allotted to us for our mortal companion—the phantom of ourselves."

—Dickens.

Thompson Buchanan:

"Titles of honor add not to his worth
 Who is himself an honor to his titles."

—John Ford.

J. Stewart Woodhouse:

"We are advertised by our loving friends."

—Shakespeare.

Tom Moore:

"With the smile that was child-like and bland."

—Bret Harte.

Mabel Normand:

"Come thou Goddess, fair and free,
 In heaven ye leapt Euphrosyne,
 And by men, Heart-easing Mirth."

—Milton.

Gilbert White:

Cedric Gibbons:

"Around the mighty master came
 The marvels which his pencil wrought."

—Whittier.

And if greater evidence of the fame of our lot is required, let us turn to Page 801 of Moving Picture World, for December 13. In the lower right hand corner we find that some of us have been under keen observation.

H. T.

CHICAGOANS VISIT

Mr. J. Baum, business manager of The Times, and Mr. Will T. Cresmer, Mrs. Cresmer and Miss Wilma Cresmer, as guests of Grace Kingsley, visited the studio this week piloted by the trusty Skeleton. They all were deeply interested in seeing Goldwyn Pictures being made, and especially in watching Madge Kennedy at work in her new picture under Harry Beaumont's direction.

Richard Tucker has a novel souvenir of his sojourn in Germany with the army of occupation. It is a booklet on Bath Neuenahr, the famous sprudel where the rich used to wander for refreshment and repose. Tucker was in charge of all theatres and screen houses while there.

Poor John Bowers has just one wire after another about that yacht of his which is sailing toward the Panama Canal. Last reports had her somewhere between Jacksonville and Havana.



Reginald Barker gave Culver City its first real taste of the picture business, the other night, when he did the mill explosion scenes for "Dangerous Days." Some thought the world had come to the prophesied end; others that it was simply a thunder storm, and still others were under the impression that the great studio was on fire. Five hundred extras worked all night.

Bert Isgrigg, our tailor, made some very fancy costumes and suits for Johnny Jones, who is playing the Edgar stories. His presidential outfit was a masterpiece.



This is the Scott High School football team of Toledo, Ohio—a crack bunch of players who came west to seek pigskin laurels. The Skeleton showed them the studio and introduced them to Willard Louis and Johnnie Jones, seen above. Every fellow appreciated seeing the place as a guest of Mr. Rathbun of the Chamber of Commerce.

Director Frank Lloyd made the first location flight in the history of the studio, Sunday, when he went in the new club plane with Lieut. G. B. Manly to Victorville. He picked out the location for a scene in Pauline Frederick's new picture, "Roads of Destiny."

Maude George portrayed Fate in Roads of Destiny for Frank Lloyd. She did very well, too, and now Pauline Frederick is trying to unravel the threads in the picture.

Ellison Manners is playing the part of Edgar's school teacher in the stories of that name, which Mason Hopper is making.

Carl Jessen, our old friend who represents the M. P. News, informs us that he is moving to new offices at 205 Baker-Detwiler Building, 412 West Sixth street, where he will be glad to see everybody after January first. The phone number is Pico 780.

Will Rogers has been accorded high praise for "Jubilo," his new picture, which is on the silver sheet at the California Theatre, under the personal direction of Samuel L. Rothafel. Clarence G. Badger directed it.

Here is a puzzle! Lillian Hall eats twice as much as Helen Ferguson and yet she is only half as large. What is the answer?

PRINTER'S INK FOR YOU

Motion Picture, January—Cuts; Madge Kennedy and Mabel Normand.

Moving Picture World, Dec. 13—Editorial on Goldwyn growth. Picture of Samuel Goldwyn, with story of new financial backing. Story on exhibitors of Goldwyn Pictures.

Story on Goldwyn exhibiting in Latin countries. Five boosts for Goldwyn Pictures.

Pictureplay News, Rochester, N. Y., Dec. 15—Full page Goldwyn Publicity, with cuts of Will Rogers, Mabel Normand, Madge Kennedy and Betty Blythe.

Des Moines, Iowa, Evening Tribune, Dec. 17—Three-column head, story and pictures of Tom Moore and Madge Kennedy chatting with Martha Porter, famous Salvation Army worker.

Moving Picture World, Dec. 27—Pictures: Pauline Starke, Madge Kennedy, Pauline Frederick and Frank Lloyd; Flora Revalles, with story; still from "Pinto." Stories: N. Y. Studio; Samuel Goldwyn; forthcoming Goldwyn Pictures; "Edgar" series; "Jinx," "Toby's Bow," "Girl from Outside," "Why This Was a Goldwyn Year," "Two Cents Worth of Humanity," with cast. Notes: Wyndham Standing, Victor Schertzinger, Mabel Normand, Joe Delfin, George Webber, Cullen Landis, Walter Hiers, Margery Wilson, Harry Beaumont and Madge Kennedy.

Screen News Service, Dec. 31—Stories: Tom Moore and "Duds"; Irene Rich and Ann Forrest, Will Rogers, Johnny Jones, Violet Schramm, Stanton Heck, Madge Kennedy, Wyndham Standing and "Roads of Destiny."

Picture Show, London, Dec. 6—Picture: Jack Pickford with Harry Beaumont.

Evening Express, Dec. 27—Picture: Will Rogers; Story by Director Badger.

Evening Express, Dec. 29—Picture: Will Rogers.

Evening Herald, Dec. 27—Picture: Will Rogers.

Evening Herald, Dec. 29—Picture: Will Rogers.

Record, Dec. 27—Picture: Will Rogers.

Record, Dec. 29—Picture: Madge Kennedy with elephant, story.

Times, Dec. 28—Picture: Will Rogers.

Examiner, Dec. 28—Picture: Will Rogers; Story and pictures of Geraldine Farrar.

Dramatic Mirror, Dec. 25—Notes: Flora Revalles, Irene Rich, "Two Cents Worth of Humanity," "The Blooming Angel," "Black Pawl," "Wild Apples." Reviews: "Jinx," "Toby's Bow," "Gay Lord Quex," "Loves of Letty."

Picture Play, January—Stories: Cullen Landis, with cuts; Will Rogers, with cuts; "Jinx" and Mabel Normand, with cuts. Pictures: Madge Kennedy, cut; Helene Chadwick, full page and cut; Tom Moore, cut; Frankie Lee, cut. Note on "Edgar" series.

Photoplay Journal, December—Pictures: Jack Pickford, full page; Pauline Frederick, full page; Mabel Normand, full page; studio group, half page; Irene Rich, cut; Frankie Lee, cut.

Picture Show, London, Dec. 13—Pictures: Pauline Frederick, page, with G. B. Manley and William Wellman, Frank Lloyd, Bert Crossland and home pictures; cut of Tom Moore, still of Pauline Frederick. Stories: Goldwyn invading England; Mabel Normand, Geraldine Farrar.

MOMENTOUS OCCASION

There was a big conference held New Year's eve among the executives and directors, which lasted until after seven. There was a lesser important conference held at another place, but that is another story. However, it was well attended.

We may now expect to hear some fine alibis as leap year is here and all our young bachelors will have to put the daisies off—or will there be some engagements on our lot?

THE TRAIL OF THE GOLDWYN CAMERAS

| DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|--------------|-----------|-----------|-----------|-----------------------|------------|--------------|---------|---------|
| Mills | Moore | Reiter | Brautigam | Duds | Rowland | Thew | Bishop | Cutting |
| Worsley | Pickford | Dugan | Short | Little Shepherd | Fox, Jr. | Thew-Clawson | Hull | Cutting |
| Lloyd | Frederick | Weil | Jennings | Roads of Destiny | O. Henry | Nash | Kern | Dec. 26 |
| Scardon | All-Star | Wright | Keepers | Working in New York | Scott | | | |
| Barker | All-Star | Stallings | Hilburn | Dangerous Days | Rinehart | Kenyon | Kern | Cutting |
| Beaumont | Kennedy | Babille | Brodin | 2c Worth of Humanness | Cohen | Duffy | Miranda | Dec. 12 |
| Hopper | All-Star | Wellman | Mescall | "Edgar" | Tarkington | Hass | Futter | Dec. 13 |
| Hunter | All-Star | Camp | Rounds | Earthbound | King | Bingham | Miranda | Dec. 16 |
| Badger | Rogers | Flood | LePicard | Seven Oaks | Holland | Lowe | Dennis | Casting |
| Schertzinger | Normand | Delphino | Webber | | | | | Casting |

CUT OUTS



Mr. Godsot, who is here for a few weeks, and Mr. Rothapfel, of the California Theatre, are in San Francisco for a little pleasure and business. They spent the New Year in the bay city.

Judge B. F. Brough, of Toledo, with Mrs. S. R. Brough and Miss Lee Brearley, visited the studios this week as guests of M. F. Ihmson of the Los Angeles Examiner, the Skeleton doing the piloting through the many sets and stages. The judge was very interested in seeing Madge Kennedy at work, and he even posed in the bake-shop set with Director Beaumont and her, and later he bought some fresh doughnuts at the counter from the dainty comedienne.

Construction will start shortly on the largest edifice ever erected on our lot. It is to be a church for "Earth-bound," the Basil King story being done by T. Hayes Hunter. This tale deals with the occult, psychic, and mysterious, so there must be some intense and interesting stuff in store for those who care to delve into this radical-departure film.

Flora Revalles, who plays in "Earth-bound," used to have a snake for a pet, until it hissed and tried to bite her on the cheek, then she moderated the pet stuff to an alligator, but he sluffed off his annual skin, and then the mortal coil, so she is now without a pet.

Ray Moore had to talk a leg off the pass man at the Tournament Park in Pasadena in order to get tickets for the Goldwyn shooters. But then that is his vocation, and he does it well. Irvine, with Brodin and Short at the camera, got some fine pictures.

FOR THE GOOD OF THE CAUSE

Deacon: "Well, Brother Jones, the motion pictures after the sermon certainly proved a success. Now, have you any suggestions for further improvement of the service?"

Member (a movie fan): "Yes, by running them also during the sermon."—Family Affair.



Our trusty telegrapher has four youngsters who work in films from time to time. They are Kenneth Harkness, 10 years; Shelia Harkness, 7 years; Charlie Harkness, 4½ years; "Billy" Harkness, 2½ years; and they are all fine actors, as their proud daddy will verify.



Frank Lloyd always likes to look over his locations personally. Wednesday afternoon he picked some fine ones for "Roads of Destiny" with Pauline Frederick, playing the star part. And he takes Dev Jennings, his trusty cameraman, along to see that the locations are O. K.

Chester S. Widom, who has been with Dustin Farnum and Douglas Fairbanks as costume manager, is now in that department here. He is known among intimates as "Widdy," so Widdy he be.

Mason Litson went a-riding in his car New Year's day and had a big blow-out—and three re-takes during the afternoon. So he stopped production and called it a bad day.

Madge Kennedy received a beautiful inlaid wood make-up box for Christmas, coming from an admirer back east. It is a beauty.

"WHERE WE ALL ARE"
Week of January 3rd

CULLEN LANDIS, Girl from Outside, Apollo, 5-6; Arlington, 6; Starland, 9-10.

HELENE CHADWICK, Cup of Fury, California, 4-10.

MABEL NORMAND, Jinx, La Salle, 6; Wigwam, 8-9; Upstairs, College, 8-10.

PAULINE FREDERICK, Loves of Letty, American, 8-11; La Petite, 8-9. **MADGE KENNEDY**, Strictly Confidential, Hollywood, 8-9; Strand, Pasadena, 8-11.

WILL ROGERS, Almost a Husband, Alvarado, 6-7; Apollo, 10.

GERALDINE FARRAR, World and Its Woman, La Tosca, 5-6; Alvarado, 8-9; New Palace, 10; Royal, 8-9.

THE STUDIO SKELETON

Vol. 2

GOLDWYN STUDIOS, CULVER CITY, CAL., JAN. 10, 1920

No. 4



Frank Lloyd

Here is a fine picture of our ace director, Frank Lloyd, taken by Bull. Lloyd is one of the best directors in the game today. He made Pauline Frederick's "Woman in Room 13," which has been termed her best production. It is an extraordinary offering from all standpoints.

Every Saturday

The Studio Skeleton

Of by and for
the Goldwyn Personnel

CLARKE IRVINE, Editor

Scissors Welcome Credit
Appreciated Contributions expected from everyone

Publicity Staff

| | |
|---------------------------|----------------|
| J. Stewart Woodhouse..... | Director |
| Writers: | Photographers: |
| Clarke Irvine | Clarence Bull |
| Sue McNamara | Gene Richee |
| H. A. White | Joe Mingo |
| R. E. Dawson | Lloyd Roby |
| J. C. Gault..... | Secretary |

RESULT-GETTERS

If you do not grasp the cross of some ideal; if you fail to find in life some inspiration, you will sink with millions more into individual insignificance.

UNTIL YOU GET IN EARNEST, . . . UNTIL YOU REACH OUT FOR RESPONSIBILITY . . . UNTIL YOU WANT TO DO MORE THAN THE MERE TASK OF EYE-SERVANT, YOU ARE SURE TO STAY WHERE YOU ARE . . . FOR A WHILE, . . . THEN—

you are sure to be slipped out when the opportune time arrives to do it diplomatically.

You cannot hope to get a maximum reward for a bundle of excuses.

THE BOSS KNOWS HOW TO FIGURE RESULTS!

A splendid roster of result-getters could be compiled from the names of the men who landed in this country with hankerchief-trunks.—Hawkshaw.

Ask Ray Moore how he likes flying on windy days. He went to Pasadena with Manly in the aero club ship. Just ask him!

EXHIBIT

That all concerned in taking production stills may appreciate their importance—from the standpoint of quantity and quality—the publicity department has arranged in its quarters an exhibit of the pictorial publicity issued on "The Cup of Fury."

As it is the desire that Goldwyn excel in exploitation as well as production, we earnestly urge that you view this exhibit and consider how we may make our pictorial appeal attractive, forceful, and convincing.

This exhibit will be followed by the showing for other productions as the material arrives from New York.

J. S. WOODHOUSE,
Director of Publicity.

OUR BIRTHDAY PARTY

Pauline Starke, the 10th.
Jane Novak, the 12th.
Edward McWade, the 14th.

Dan Fish is like one out of water in New York. He writes Walter Cameron: "Don't let any one tell you New York is good; it is so cold that anybody would want to come back west." And he even says he would "rather be one of Hoover's artists than to be a director and have to STAY in the east."

Willard Louis is a disappointed boy! Cliff Robertson turned him down on his request to play an Indian part after he had been a preacher and a city feller all in one day!!!

George Robertson of the Price Waterhouse Auditing Company is again peering into the depths of Comptroller Edington's department, and he reports everything lovely. He says, "The system is quite simple, efficient, and one of the best in existence," which speaks well for Goldwyn organization.

Mason N. Litson has done it. Traded his Overland special for a nice new Cadillac.

Victor Schertzinger gave his wife a nice Christmas present, a new Cole sedan, done in rich gray. And Santy left him a shimmering new Stutz, done to a turn—scarlet. And that's not all; he breezed in from New York with a new overcoat, the ninth in his 1919-1920 collection!

Mrs. Edington has returned from her holiday jaunt to Arizona.

There is a reason why Louis Sherwin trails Edington about the studio these nights. Edington knows the combination to the front office vault, and it is not money Louis needs!

Percy Hilburn injured his hand in one of those "Dangerous Days" explosions, and now he wears it almost in a sling. Oh, for the life of a cinematographer!

Dev Jennings had a puncture while going to location on "The Roads of Destiny." Some road!

And Pauline Frederick bought a new Locomobile for the picture and for future speed. Gosh, they all are preparing!

Charlie Stallings bought a new car, a Maxwell coupe, or in common terms, a fireless cooker! And he likes it, too.

Buell had heart failure when he saw Mason Hopper burn a perfectly good fishing reel in one of the "Edgar" scenes. Fortunately Joe Cohn did not see it!

Fuller is going to trade his Chevrolet, they say, for a Dodge. Here's more SPEED to him!

AERO CLUB BUSY

The Pacific Aero Club, Inc., now has one pilot, J. G. Montijo, who was instructor at March field during the war, and one mechanic, to say nothing of President Manly, who keeps the treasure, and Vice-President Clarke Irvine, who scribbles for the club. Sunday our ship will be at the Venice field for flights. Everything is progressing nicely with this new club. Flight tickets are now on sale. Try the air!

"THE LIGHT WITHIN"

An Artist named Gilbert C. White, Whose hobby was travel at night,
Said, "My word, but it's dark,
So I think that I'll park
Over here by this radiant light."

But the light that he saw stood not still
And it kept right on coming until
Mister Gilbert, well met,
Popped right out of the "set"
And picked daisies 'way up on the hill.

Now he's placed in the cherubim class,
where he'll no more plunge thru auto
glass.—A. M. L.

Barbara Castleton may have made a beautiful entrance in "Dangerous Days," but did you see the finish the other night? Explosion of a ton or more of dynamite. They call the picture "Dangerous Nights" now. Barker seems never to tire. Barbara is some nervy girl!

Willard Louis and Johnny Jones met the Toledo, Ohio, Scott high school team of football players on the lot, the other day, and all the boys wanted to desert school and join "the movies."

Miss Cordelia Gallahan is playing the part of Edgar's mother in those stories. Lucile Rickson is the girl Alice.

Pauline Frederick's picture "Letty," directed by Frank Lloyd, heads the list next week at Los Angeles houses. Five theatres are to show it.

Production shows a great increase since the holidays. Every company not starting a picture was just finishing, so that all had the benefit of the glorious days. Ten companies are shooting.

Helene Chadwick is scoring heavily in "The Cup of Fury," which opened at the California Theatre Sunday. T. Hayes Hunter has produced a picture worthy of the brand Goldwyn, from Rupert Hughes' famous story of that name.

E. S. Hopkins has been added to the secretarial staff in Mr. Lehr's busy office, and he has one of those "detective" or gum-shoe typewriters. It makes as much noise as a couple of clams in a political debate.

PRINTER'S INK FOR YOU

Goldwyn Studio Skeleton, Dec. 20th—Front page picture, Victor Schertzinger.
Examiner, Jan. 4th and 8th—Picture Helene Chadwick.
Record, Jan. 3rd—Picture Florence DeShon.

Express, Jan. 3rd—Picture Helene Chadwick.

Herald, Jan. 3rd—Picture Josie Sedgwick.

Times, Jan. 4th and 5th—Picture Helene Chadwick.

Morning Telegraph, Dec. 28th—Pictures, Myrtle Stedman, Will Rogers, Silver Horde, and "Water, Water Everywhere."

Picture Show, London, Dec. 20th—Picture, Naomi Childers, Mabel Normand, and Pauline Frederick.

Morning Telegraph, Dec. 21st—Picture Mabel Normand; front page pictures Harry Beaumont and Jack Pickford; Geraldine Farrar, Madge Kennedy, Pauline Frederick, Will Rogers, Mabel Normand, Tom Moore, Gertrude Atherton, Rupert Hughes, Basil King, LeRoy Scott, Gouverneur Morris, Mary Roberts Rhinehart and Rex Beach. Still from "The Little Shepherd of Kingdom Come," picture Mabel Normand, reviews, "Toby's Bow" and "Jinx."

San Francisco Chronicle, Dec. 21st—and picture Geraldine Farrar.

Interview with Will Rogers on "Jubilo."

San Francisco Bulletin, Dec. 19th—Cartoon and story on Will Rogers in "Jubilo."

Pictureplay News, Rochester, N. Y., Dec. 22nd—Pictures, Pauline Frederick; stories; "Bonds of Love," Bob McKim and Jack Pickford. Page of pictures, Samuel Goldwyn, Tom Moore and Myrtle Stedman; story on Will Rogers.

Screen News Service, Jan. 7th—Stories: Pauline Frederick, Madge Kennedy, A. H. Litke, Nick Cogley, Lucretia Harris; cast of "Earth Bound."

Pictureplay News, Rochester, N. Y., Dec. 29th—Pictures: Pauline Frederick, Will Rogers, Geraldine Farrar; stills, "Flame of the Desert," "Silver Horde," and "Crimson Gardena;" stories, Will Rogers, Frankee Lee, Betty Blythe, Madge Kennedy, story by Director Badger; mention, Elliott Clawson, Lionel Belmore, Reginald Barker, Helene Chadwick; story on Dupont's entrance into Goldwyn Corporation.

Chicago Tribune, Dec. 28th—Harry Beaumont and Hazel Daly, pictures.

Los Angeles is the screen criterion of the country, and it has accorded Will Rogers the honor of being called a real "comer" on the screen. Of course we knew that when Mr. Goldwyn signed Will, but it takes a couple of pictures to prove anything of this sort—but wait until "Water Water Everywhere" is released! Some story. Clarence Badger directed it.

Here's one from the Family Affair that will no doubt tickle our famous fishermen, Messrs. Lloyd, Buell and Sayre, also several other anglers on the lot:

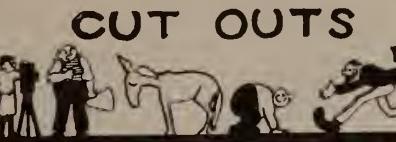
THE LOAFER!

Two miners went on a fishing expedition. But they were novices at the game.

"Hoo are ye gettin' on, Jock?" asked one.

"Och, simply rotten!" was the reply. "I don't believe my bloomin' worm's trying!"

Chris had his car painted and Polly Adler saw him standing in front of Mr. Godsol's Rolls-Royce with admiring eyes, and she remarked: "They sure did a swell job of painting on your car, didn't they?" and Chris nearly passed away.



Mabel Normand returned Tuesday night from the east and spread a lot of joy on the lot the next afternoon. Everybody was glad to see her here again. The smile factory started work at once. She surely looks fine and we hope she has a wonderful 1920.

Will Rogers, Big Boy and Buster tried to do some bareback circus riding and all fell off the ponies. It was more than a circus to see them trying to do stunts the other afternoon on the back lot.

Bruster, of Normand Company fame, has constructed a small airplane which flew three times around the flagpole, did a loop over Lola's head as she went to lunch, and landed smack in Mrs. Andrews' hair, before it could be controlled. He is some little inventor. Victor Schertzinger is going to have a shop built for him so that he can experiment further. The door will not have a lock on it!

QUESTION: Who knows how to interpret the wonderful eight-hour law? Refer to Litson, Robertson, Sayre, and the plaster shop!

Octavius Roy Cohn's biographical sheet is his best publicity getter. Another notation, his occupation, shows "Grafter"; preference, "to do nothing, and do it steadily." What a wonderful man!

Jane Novak has been signed to play Ann in Miss Frederick's story, instead of Grace Darmond, who has been retained to play opposite Tom Moore in "The Great Accident," which he will start shortly.

Kenneth Earl will be Charles Pomeroy in the "Edgar" story, having been engaged this week.

The irony of fate—ask anybody what became of a certain Winton car last Saturday noon on the back lot. What a shame!

Anthony F. Fernandez of the laboratory was elected an officer in the Culver City Lodge of Masons last week. Congratulations, we believe!

The Maurice Tourneur organization has vacated the offices and Stage Two, which it occupied for some time, and the spaces have been utilized for various purposes—and without delay, as room was needed because of our advancing production.

Harry Weil of casting ability is wearing a double smile. Daughter Jimmy and hubby are back.

A XMAS LYRIC

Little Jack Horner
Sat in a corner
Eating a Christmas pie.
He licked off his thumb,
Saying, "Mince pie is bum,
Now that the country's gone dry."
—Family Affair.

M. E. Stinson, a bona fide baker, appears in Madge Kennedy's new Goldwyn picture, "Two Cents Worth of Humaneness," by Octavius Roy Cohen. Stinson puts his O. K. on the bakery scene in this picture, claiming it is the most realistic he ever saw.

"Why, they even remembered the milk saucer for the cat," he says. During the action Stinson mixes dough for twenty-five loaves, and you may rest assured he does it as a real baker should. He was for some years with the Oregon Short Line and was also a caterer and baker. The interior of the bake shop and kitchen was copied from one in Los Angeles and is an exact duplicate. Harry Beaumont directed it, with Norbert Brodin at the crank.

Learning the steps of an Indian war dance from Chief Big Tree was agreeable work for Johnny Jones in the "Edgar" picture written for Goldwyn by Booth Tarkington and being directed by E. Mason Hopper, with John Mescall cameraman.

Johnny has a vision of what he will do to "get even" with teacher for keeping him after school. He conjures a scene in which he sees himself as leader of an Indian band in the act of scalping poor teacher. Chief Big Tree found in Johnny an apt pupil and the little boy is seen in the picture executing a real war dance in full chieftain regalia.

The opportunities of California for taking widely different environments without going beyond her borders is well illustrated in "Roads of Destiny," starring Pauline Frederick. An Alaskan dance hall, a beautiful home on Long Island, and a Mexican ranch are in the picture, and all are being filmed here. The snowy mountains around Truckee furnished the Alaskan scenes; the desert near Victorville was the background for the ranch, and a palatial home in Los Angeles was the Long Island mansion. Miss Frederick plays four different characters. Channing Pollock made the stage adaptation from O. Henry's original story, which Frank Lloyd is directing, with Dev Jennings at the camera.

Another new office is the Timekeeper's Palace, erected within the walls of that office once occupied by T. Hayes Hunter. R. A. McCleary, head clock expert, has two able assistants, H. S. Moore and Monte H. Marco. They handle time on our payroll of 600 people, and it is some job. Men having to report time remember where the office is.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

| DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|--------------|-----------|-----------|-----------|----------------------|------------|---------------|---------|---------|
| | Moore | Reiter | Brautigam | The Great Accident | Williams | Thew | Bishop | Casting |
| Worsley | All-Star | Dugan | Short | The Penalty | Morris | Kenyon | Hull | Casting |
| Lloyd | Frederick | Weil | Jennings | Roads of Destiny | O. Henry | Nash | Kern | Dec. 26 |
| Scardon | All-Star | Wright | | | | | | |
| Barker | All-Star | Stallings | Hilburn | Branding Iron | Burt | Hawks-Schayer | Kern | Casting |
| Beaumont | All-Star | Babille | Brodin | Scratch My Back | Hughes | Hawks-Hughes | Miranda | Casting |
| Hopper | All-Star | Wellman | Mescall | "Edgar" No. 2 | Tarkington | Hass | Futter | Casting |
| Hunter | All-Star | Camp | Rounds | Earthbound | King | Bingham | Miranda | Dec. 16 |
| Badger | Rogers | Flood | LePicard | Jes Call Me Jim | Holland | Lowe | Dennis | Jan. 3 |
| Schertzinger | Normand | Bruster | Webber | Girl With Jazz Heart | Shannon | Duffy | Dennis | Casting |

FADE-INS

Madge Kennedy and her mother left yesterday morning for New York, where she will make some more pictures. Hugo Ballin is to direct her first one. We all hate to see her leave, but then—home is home, you know, and we are glad we had her with us as long as we did.

Willard Louis won a sack of flour, a box of spuds, two ounces of vanilla extract, a suckling pig, a pound of prunes, and one can of coaloil at the Jonathan Club country store high jinks the other night. He says "Daddy" Silverwood, well-known Angeleno merchant, beat him to the case of—eggs!

The draughting department has been enlarged, and there are now eight men at work under the supervision of M. J. Quadrelli. They are Bill Weiffenback, P. Smith, W. Weston, W. H. Baume, A. M. Lowenthal and H. S Jackson. The new addition is much larger and lighter, and is a fine place, so the boys say.

A. S. Aronson, our western distributing manager, has returned from New York and has that same old smile and everything as usual. He says 1920 is a Goldwyn Year, which is a very true saying.

Cal Cohen, character expert around the lot, says, "If a Pope Hartford acts balky, how does a Cadillac? When you're out on a Loco and you lose your way, you don't need to Lozier head; even if you drive your Winton bad you can always drive a Maxwell."

CAST

"JES CALL ME JIM"

Director: Clarence Badger

| CHARACTER | NAME |
|------------------|----------------|
| JIM FENTON | WILL ROGERS |
| MISS BUTTERWORTH | IRENE RICH |
| BELCHER | LIONEL BELMORE |
| PAUL BENEDICT | RAYMOND HATTON |
| HARRY BENEDICT | JIMMY ROGERS |
| BUFFUM | BERT SPRTEE |
| MIKE CONLIN | NICK COGLEY |
| SAM YATES | SYDNEY DeGREY |

Cliff Robertson was asked if he was building a house in Culver City. "NO!" he replied. And it is rumored (only rumored, please) that he may (may, remember) go to London. Litson saw Cliff's car being varnished with soap and water, and he, too, thought Cliff was getting ready to flit. Cliff says he is going to DRIVE over if he goes, with Manly piloting it! (Smoke on, sweet Nikko, waft me away!)



Pauline Frederick had a magnificent Christmas tree in her beautiful home and there was a lot of fun for all. She fixed it up herself and had a regular picnic doing it. This flash-snap by Mingo shows her at work the night before Christmas. "Mummys" strung all the popcorn!

DOUBLE EXPOSURES

Clarence Badger and the Will Rogers players have gone to Santa Cruz to make scenes for the new picture, "Jes Call Me Jim."

Jack Sayre smiles, though he has a toothache and chills—and on top of that he lost his airedale. It cost him a ten spot to get him back, but he says it is worth it, but darn the fellow who "stole" the purp.

Tom Moore arrived from New York Thursday evening after spending a couple of week-ends in the big city. He starts work soon.

Mary Roberts Rinehart and Dr. Rinehart will be here next week. They had a hard time getting accommodations out of Chicago, but our exchange manager there fixed it up after Mr. Lehr wired the information. She wore a white carnation so the manager would know her. (J. G. Hawks, please note; chance for a scenario.)

Gouverneur Morris is here to confer regarding the filming of his story "The Penalty," which is to have an all-star cast.

"WHERE WE ALL ARE"
Week of January 11

PAULINE FREDERICK, Loves of Letty, Alvarado, 13; New Palace, 14-15; Royal, 16; Washington, 17; Meralta, 13-14; Hollywood, 16; La Salle, 14-15.

MABEL NORMAND, Jinx, Rose, 15. MADGE KENNEDY, Strictly Confidential, La Petite, 14-15.

WILL ROGERS, Almost a Husband, Dreamland, 11.

GERALDINE FARRAR, The World and Its Woman, Meralta, 11-12; Theatorium, 13.

TOM MOORE, Lord and Lady Algy, Arlington, 16; Sunbeam No. 1, 17.

CULLEN LANDIS, Girl From Outside, Washington, 11-12; Crescent, 14-15.



THE STUDIO SKELETON



Vol. 2

GOLDWYN STUDIOS, CULVER CITY, CAL., JAN 17, 1920

No. 5



This is E. Mason Hopper, one of Goldwyn's youngest directors, who has completed the first Booth Tarkington "Edgar" story in two reels. It is said to be a very interesting story, with a lot of amusing kid stuff, fine photography, and all around excellent detail. He starts this week on the second of the series. Johnnie Jones plays the title role, with Lucile Ricksen opposite.

Every Saturday

The Studio Skeleton

Of by and for
the Goldwyn Personnel

CLARKE IRVINE, Editor

Scissors Welcome Credit
Appreciated Contributions expected from everyone

Publicity Staff

| | |
|---------------------------|----------------|
| J. Stewart Woodhouse..... | Director |
| Writers: | Photographers: |
| Clarke Irvine | Clarence Bull |
| Sue McNamara | Gene Richee |
| H. A. White | Joe Mingo |
| R. E. Dawson | Lloyd Roby |
| J. C. Gault..... | Secretary |

PHILOSOPHOOLS

Somebody once said that a philosopher is one who can tell other people how to save their money, use their brains, and progress, but who never can apply the teachings to his own life.

That being the case, let us be the "other people" and not the wise man. Read the sayings, but do not go around advising, coaching, patting on the back with a kindly word. Let's dig in and DO some of the good work ourselves.

If you reflect, you will understand that there are but TWO things in this world. They are GOOD and BAD; truth and falsehood; spirit and matter; and all things here are of one, or of the other. Saving is good, truth, knowledge, cleverness—anything you wish to call it. Wasting is bad, error, stupidity almost.

Compare the busy man who studies when he gets home with the man who goes home via the pool room or some time-wasting place. Which man gets up in the world?

The studious man, of course. He emulates truth. The other wears the garb of error. Every minute counts in this world.

Many big men, even after they are made, carry little pamphlets, books, some even have carried Bibles (there is a lot in a Bible, if you do not know it), and these men study at all times. A minute is worth just sixty seconds; an hour, just sixty minutes; and think what can be done in an hour!

Stop and think for one minute. If you cannot think, just look into a mirror for one minute and you are bound to start thinking, and when you do, remember these words, and see how your chips stack up!

"Milestones," by Arnold Bennett and Edward Knoblock, has just been bought by Goldwyn and will be put on shortly. No idea as to the cast has been advanced by anyone, but it ought to make a corking good picture.

Jimmie Rogers says, "If they don't get the houn'-dawg," he refuses to go to Santa Cruz with the Badger players.

THE CRAZY BONE

Shakespeare, or Suetonius, or Louis Sherwin, or Jack Dempsey, or someone of that crowd once said: "Hope springs infernal in the Human beast." It's a good title, and has been used to good effect on many occasions. It applies to the man who placed the little excrescence in the middle of the street in front of the Goldwyn Studios. If he hoped that some day some motorist might drive around it, it merely shows how deeply rooted hope sometimes is. If he is hiding in the vicinity in the hope of witnessing this event, we trust he has a large family, thoroughly broken in to the art of bringing him his meals. Most motorists can hit the little bump with both wheels as accurately as the public can select the pictures it likes from those it does not.

All of which is in line with the fact that the Greatest of All Critics—meaning the man who walks up to the box office and planks down a handful of jingling coins, plus war tax—has expressed his opinion of "The Cup of Fury." We have not seen the picture ourselves, but when old Ephraim X. Public is willing to stand in line for two weeks, we are willing to accept his verdict on the production.

This reception of "The Cup of Fury" coming at this time, indicates that Old Man Public is losing no time in pronouncing 1920 a Goldwyn Year.

The local Evening Herald night before last gave considerable publicity to the fact that a young scenario writer has been suffering from Poliengelitic lethargica for two weeks. For the benefit of those who have not had our Advantages, let us state that poliengelitic lethargica is the stage name for "sleeping sickness," and the young woman in question has been sleeping since December 31. She must have been having a series of conferences over her 'script with the director.

Our instructions this week are to "lay off" of Joe Cohn. Following instructions has always been almost as great a hobby with us as keeping out of jail, but we can't "lay off" of Joe without first offering the amende honorable. So here it is, Joe. H. T.

"Officer 666" has been purchased and will be given an elaborate production with—perhaps Tom Moore. We do not know for sure, but he ought to fill the boots of this officer pretty well.

The latest news from the Mabel Normand training quarters up in the administration building is that she is to do "The Slim Princess," by George Ade. Gerald Duffy will do the continuity.

Felix F. Feist, of the Goldwyn Distributing Corporation, left New York the fifth on a round-country tour of Goldwyn exchanges, to see how the picture business is.

He will be in Los Angeles on February 6, 7 and 8, and will be out at the studios for a visit or two.

AN APPRECIATION

Through the columns of The Skeleton I wish to thank all of the executives, heads of the various departments, and, in fact, everybody for the many courtesies extended during my fourteen months' stay on the Goldwyn lot.

Sincerely,

HARRY CONSELMAN,
Stage Carpenter for the Maurice
Tourneur Co.
Jan. 15, 1920.



A lot of us when we drop by the little window to get our checks never look beyond the big vault door, but The Skeleton, ever alert to see things, both in the light as well as in the dark, glanced through and looked over the cost accounting department.

Here is a branch of the auditing office that does a lot of work we never hear of. They figure the costs of everything from a brass peanut to a paper elephant. E. W. Ebele is the chief, and he has with him A. R. Evens and E. H. Jackson. It is some little job to keep track of costs so that the information can be given at a moment's notice as to how much a certain picture has cost to date, each item separate.

Bess Haas informs us that her screen name hereafter is to be Barbara Kent, which we might add is a very romantic name and a well sounding picture alias.

Harvey They has been lax on Crazy Bone columns on account of the gas shortage of late, but our kicks are overcome by sympathy for him.

Wallace Worsley and Gouverneur Morris are in San Francisco looking over locations for the latter's story, "The Penalty," which is to start production soon.

Word has been received from Don Keyes, ex-graflexer here, that he has reached Hawaii on the H. A. Snow expedition. Don says that's as far as he wants to go. Gosh, they must have some fine uke girls there.

ANOTHER CLUB

Another sport club has been formed among Goldwyn Studio folks. This is the Goldwyn Gun Club. Frank Lloyd, nimrod supreme, was elected president; John Bowers, famous eastern sport, was made vice president; and Clarke Irvine, secretary; while L. H. Buell was made treasurer and Jack Sayre, business manager. The new club will lease a plot of land near the studios and put in a trap shooting field with a small clubhouse. There are 75 members already.

John Bowers received a letter from "Doc" Wilson, who is piloting his yacht Uncas around from New York, in which the mariner stated that the craft had been having fine sailing and had made good time. They ran into a school of turtles off the Mexican coast and shot three huge specimens, which were converted into soup, and the soup put up in sterilized oil cans so that John would be able to treat his Goldwyn Studio friends to some real turtle soup when the boat arrives in a few weeks.

PRINTERS' INK

Moving Picture World, Jan. 10, 1920—Four pictures Mabel Normand from Pinto. Story and picture Johnny Jones. Picture J. S. Woodhouse, Story on Madge Kennedy's next picture, "The Return of Zahzi."

Motion Picture News, Jan. 10, 1920—Story of forthcoming "Going Some." Still from "The Little Shepherd of Kingdom Come." Cast of "Roads of Destiny." Johnny Jones story. Stills from "Water, Water Everywhere," and "The Blooming Angel." Picture Johnny Jones.

Shadowland, December, 1919—Colorplate Geraldine Farrar. Fictionization of "The Gay Lord Quex," with five stills.

Exhibitors' Trade Review, Dec. 27, 1919—Stills: Two from "Pinto," two from "The Blooming Angel." Stories: Goldwyn producing in England; Goldwyn linked with duPont and Chase interests; Growth of Goldwyn Organization. Picture Ann Forrest. Mention Bob McKim and Pauline Frederick. Story and picture Flora Revalls. Picture Clara Horton. Review of "Toby's Bow."

N. Y. Morning Telegraph, Jan. 4, 1920—Picture Betty Blythe. Still from "Paliser Case." Story on "The Return of Zahzi." Still from "Going Some." Cut of Johnny Jones. Story on "Going Some." Screen News Service, Jan. 14—Stories: "Dangerous Days." Pauline Frederick, "Cup of Fury," Will Rogers' "Illiterate Digest."

Close-Up, Jan. 5—Mention Eli Stanton. Pauline Starke, Victor Schertzinger, Rex Taylor, Madge Kennedy, Harry Beaumont, Irene Rich, Sydney Ainsworth, Percy Hilburn, E. Mason Hopper, Macey Harlan, William Parke, Doris Pawn, Schertzinger's "If I Had You." Mary Jane Irving, Doris Pawn.

Culver City Call, Jan. 9—Story Kate Lester, Will Rogers' "Illiterate Digest," and two columns of "shorts" on Goldwyn players.

Picture Play News, Rochester, N. Y., Jan. 10—Pictures: Tom Moore, Pauline Frederick. Still from "Silver Horde" and "Flame of the Desert." Stories: Rowland Lee, Booth Tarkington. Pauline Frederick, Will Rogers' "Illiterate Digest," five stories on "The Gay Lord Quex." Cast of "Two Cents Worth of Humaneness."

Photoplay Magazine, February, 1920—Two pictures of "Snow scene" in "The Silver Horde." Picture Will Rogers. Cartoon of Pauline Frederick. Page cut of Will Rogers bidding Pauline Frederick "goodby" at the front gate. Cut of Mabel Normand. Mention: Will Rogers, Mabel Normand, T. Hays Hunter.

L. A. Times—Helene Chadwick, picture, Jan. 11th. Madge Kennedy, story "Madge and Jumbo," Jan. 12th.

L. A. Examiner, Jan. 11—Helene Chadwick and Rockcliff Fellows, picture.

L. A. Record, Jan. 10—Helene Chadwick, picture.

L. A. Express, Jan. 10—Helene Chadwick, picture. Wyndham Standing and auto.

Notice has been taken of W. O. Christensen's (casting office) Beau Brummel-like appearance owing to recent acquisition of sweet young brunette in accounting office. Of course, every one is talking about it.

News matter from the publicity department, commencing this week, goes out in a new and attractive envelope. It is printed in two colors, gold and black. Across the face is a quill pen, symbol of writing, and diagonally is the cleverly lettered word "News." A light tint block furnishes an attractive background and around the whole is a narrow checkerboard border. Credit for the clever design is due to A. T. Weston of the Art Title Department, who co-operated with J. S. Woodhouse, director of publicity, in working out the idea.



The Commissary is finished being decorated and painted. It looks fine, too, with all the new tables, and especially the new CUPS!

Sunday evening Mrs. Rogers took Jimmie to Santa Cruz, where he is to work supporting his father. The very idea! Such a father!

The first Edgar story will be released in March.

Cullen Landis, jokesmith, offers this one for Saturday afternoon:

"Have you a little fairy in your home?"

"No, but I have a little miss in my engine."

Yes, Cullen is a juvenile leading man, and plays in pictures.

Pauline Frederick has another new car! She has the most extensive motor stable of anyone at the Goldwyn studios. The new machine is a most beautifully finished Locomobile, done in dark gray, with seats to match, and the windshield built in, a novel and new departure.



About three hundred extra people were employed in the elephant scene in Madge Kennedy's new Goldwyn picture, "The Blooming Angel." The elephant was obtained from a Los Angeles zoo and covered with flour to make it appear white like the elephant in the story.

It wasn't at all difficult for Director Victor Schertzinger to keep the small boys employed in this scene from looking at the camera. They had eyes for nothing but the elephant. In fact, making this picture was a lot of fun for all the people employed. And Eno, the elephant, seemed to enjoy it, too.

PUBLICITY NOTES

By Jack Gault

Every time Miss McNamara, publicity writer, has a phone call she knows another Iowan has come to Los Angeles.

H. F. White, another publicity writer, is getting to be quite a connoisseur of titian haired beauties.

Ralph Dawson has undertaken the big job of keeping in touch with his former mates and finds that they are scattered all over the United States.

Clarke Irvine is still busy with his publicity film, but expects to finish shortly.

Clarence Bull, in charge of stills, is having his quarters enlarged. (Which quarters, Jack?—Ed.)

Jack Gault had a carpenter in his office the other day and now Jack points with pride to the new shelves.

If you have not viewed the lithograph display of "The Cup of Fury," you better do so at once. It appeals especially to all cameramen, and gives them an idea of what is wanted in the line of publicity stills.

J. Stewart Woodhouse, director of this department, be it known, is a great home gardener. He has some of the choicest water cress growing, and his onions, beets and radishes are fine specimens. Every Sunday he spends the day in his little garden—no wonder he is always smiling. Most all gardeners smile.

Jane Novak, playing with Pauline Frederick in "Roads of Destiny," celebrated her twenty-fourth birthday the 12th. Two interesting events marked the day. One was being arrested for speeding for the first time in her life while on her way to the Goldwyn studios.

"I said to the policeman, 'Oh, don't arrest me today, it's my birthday,'" said Miss Novak. "He said he was awfully sorry, but he'd have to do it."

The second event was the presentation of a lovely little birthday cake decorated with six tiny pink candles, from Director Frank Lloyd and John Bowers.

Another miniature theatre is being added to the four already in operation at the big Goldwyn Studios. The fifth is larger than the others, and will be equipped with two projectors so that a five real production can be run as in a real theatre. It will have weekly shows for studio folks, the feature being the production ready for release that week, as ten companies are now at work, and one film is completed each week. A part of the Goldwyn band will play, and there will be a comedy reel run before the feature.

At each performance heretofore the present exhibition, or last-run, theatre has been too small, hence the arrangement of the new space.

THE TRAIL OF THE GOLDWYN CAMERAS

| DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|--------------|-----------|-----------|-----------|--------------------|------------|---------------|---------|--------------|
| | Moore | Reiter | Brautigam | The Great Accident | Williams | Thew | Bishop | Casting |
| Worsley | All-Star | Dugan | Short | The Penalty | Morris | Kenyon | Hull | Casting |
| Lloyd | Frederick | Weil | Jennings | Roads of Destiny | O. Henry | Nash | Kern | Dec. 26 |
| Scardon | All-Star | Wright | | | | | | Just Arrived |
| Barker | All-Star | Stallings | Hilburn | Branding Iron | Burt | Hawks-Schayer | Kern | Casting |
| Beaumont | All-Star | Babille | Brodin | Scratch My Back | Hughes | Hawks-Hughes | Miranda | Casting |
| Hopper | All-Star | Wellman | Mescall | "Edgar" No. 2 | Tarkington | Hass | Futter | Jan. 16 |
| Hunter | All-Star | Camp | Rounds | Earthbound | King | Bingham | Miranda | Dec. 16 |
| Badger | Rogers | Flood | LePicard | Jes Call Me Jim | Holland | Lowe | Dennis | Jan. 3 |
| Schertzinger | Normand | Bruster | Webber | Slim Princess | Ade | Duffy | Dennis | Casting |



Jack Sayre is the practical casting director; instead of "casting" silk hose with badly worn feet into discard—he has invented a 1920 money saving device—"footless silk hose for men." For full particulars call in person at casting office, inquire for Mr. Sayre. No information given over phone.

Hardee Kirkland, who plays with Pauline Frederick in "Roads of Destiny," by a strange coincidence, was to play the same part in the stage play, but the New York actors' strike developed the day before he was to take the train to New York. The next day he was offered the part in the Goldwyn picture, which stars Miss Frederick.

Director Lloyd and Dev Jennings, cameraman, are putting some fine trick photography into Pauline Frederick's new film, whereby Maude George, in the garb of "Fate," appears to be only a few inches high. In the story the statue of Fate comes to life. With Miss George garbed exactly like the statue, the camera was trained on her from a long distance until she appeared the size of the marble. When she began to move it was as though the statue itself had come to life.

Director Reginald Barker and Camerman Percy Hilburn set a new standard on exploitation matter during the making of "Dangerous Days." They secured the greatest number of stills and the most publicity pictures ever turned in on a Goldwyn production.

As a natural consequence this picture will undoubtedly have one of the most elaborate exploitations Goldwyn has ever made. Mr. Lehr took occasion to personally congratulate the two men on their earnest endeavor in this direction.

"Hello, Dick, where did you get the jelly cake vest?" was Willard Louis' greeting to Richard Tucker when the latter appeared wearing a loud red and yellow striped vest for the Alaskan gambling scene in "Roads of Destiny."

So that he might be in harmony with the scene, Pauline Frederick presented Frank Lloyd with an immense cowboy hat on the day they started to make the gambling hall scene in "Roads of Destiny." Lloyd obligingly discarded his gray cap and donned the sombrero.



Jimmie Rogers, 4-year-old son of Will Rogers, the famous lassoist, monologist and Goldwyn photoplay star. Jimmie is making his debut in pictures in support of his father in "The Strange Boarder," under the direction of Clarence Badger. Jimmie owns a Shetland pony, which he rides with all the daring recklessness of his father. But now he is possessor of a new bicycle just built to his father's order for the youngster.



Jack Pickford is due to arrive soon from his Christmas holiday in New York. When he gets back he will start at once upon a new story.

Alec B. Francis has moved into a bungalow in Los Angeles, where he will be nearer the Goldwyn Studio. He had held off changing abodes until he signed his new contract with Samuel Goldwyn for another long term.

Charles P. Stallings, well known assistant director to Reginald Barker, is a regular fig magnate. He owns a lot of the old time Smyrna trees in Fresno and each year his income from figs amounts to a pretty sum—even more than his salary as an assistant director. This week he purchased a new Cadillac, with fig money!

Cullen Landis has a new car, a stripped Ford, but of racy pistons and shoes, which he calls "Neuralgia," and he guarantees that riding in the vehicle will give it to you if you have it not. It can travel, too!

"WHERE WE ALL ARE"

Week of January 18

PAULINE FREDERICK, The Loves of Letty, Apollo, 21.

MADGE KENNEDY, Strictly Confidential, American, 22-25; Through the Wrong Door, Windsor, 24.

WILL ROGERS, Jubilo, Neptune, 24-25; Almost a Husband, Sunbeam No. 1, 24; Rose, 22.

GERALDINE FARRAR, The World and Its Woman, Apollo, 22; New Palace, 23.

TOM MOORE, Lord and Lady Algy, Dreamland, 19; Sunbeam No. 2, 24.

CULLEN LANDIS, The Girl from Outside, La Tosca, 19-20; Wigwam, 22-23.

TOM MOORE, Toby's Bow, California, 18-25.



THE STUDIO SKELETON



Vol. 2

GOLDWYN STUDIOS, CULVER CITY, CAL., JAN 24, 1920

No. 6

GENERAL PERSHING TO VISIT GOLDWYN STUDIO

MABEL NORMAND'S NEXT

Mabel Normand's first picture after returning from New York is to be "The Slim Princess," by George Ade, filmatized by Gerald C. Duffy. It is to be directed by Victor Schertzinger, work to start in a few days.

Mabel Normand is in the best of health and spirits, and is looking "like a couple of million dollars." The vacation did her a lot of good, and she returns with added pep, vivacity, delicious comedy, and a lot of charming fun. This vehicle ought to afford her a wonderful chance to put over a lot of new and fascinating personality work.

A thrilling leap from a window onto the back of a horse is one of the daring stunts done by Pauline Frederick in her new picture, which gives her a splendid opportunity for big, dramatic acting. It is full of thrills and excitement. Another scene shows the interior of a big gambling hall in Alaska and here Miss Frederick is the charming croupier at the roulette wheel.

WHY

Triumphant productions,
Humorous situations,
Ideal acting and
Stupendous settings;

Incomparable photography of
Scenic beauty, with

Art titles supreme, present

Goldwyn stars and associates
On the screen the world over;
Laboratory excellence,
Directors who know, and
Willing co-operation
Yields productions which
No one else can equal;—do

You realize that all these, with
Exploitation extraordinary
Among world publications, cause
Releases which can't be beaten?

R. E. D.

Famous Overseas Fighter to be Honored Guest Monday

America's 1920 General "Jack" Pershing, is to visit the Goldwyn Studios Monday afternoon at about 3:30.

General Pershing will spend an hour in the busy studios watching stars and directors at work. He is to be received by Vice-President Abraham Lehr, escorted through the maze of stages and sets and allowed to do just as he pleases.

The Goldwyn Studio Band will play during the General's stay, and, of course, motion pictures will be made, and many snapshots taken for him. The whole plant is to be thrown open for his inspection, and all of our stars now in the west will be on hand to greet him. About seventy-five ex-service men will be in uniform to salute this ace of overseas fighters.

Mr. Lehr is planning a number of interesting things for the General; some really exciting scenes to present for this distinguished guest, which will only be revealed when the party arrives.

Be on hand!

ANOTHER BIG VISITOR

Montague Glass, famous author of the "Potash and Perlmutter" stories, who is sojourning in the West for the winter, visited the Goldwyn studios with his wife. They were the guests of Mr. Lehr and with him witnessed the detailed operation of the great plant.

They watched with much interest the filming of scenes on several of the big stages, and learned much in a brief time regarding the business of producing screen stories. Perhaps in the near future magazine readers will be regaled with Potash and Perlmutter's impressions of a motion picture studio.

SOMETHING QUITE NEW

Clarke Irvine, who for the past eight months has been associated with the Goldwyn Studio publicity department and editor of the Skeleton, has been placed in charge of a new department, created this week by Vice-President Abraham Lehr.

This is to be known as the Film Library. In it will be kept all special films of thrilling and unusual scenes which he will secure or receive from time to time, and he will be able to supply such shots as are needed. He will have cameramen at his disposal and his finger will be on the pulse of all big events that may furnish valuable film.

Those who have come to know Mr. Irvine during his association at the studio feel that he is amply qualified to take charge of this new department and predict that he will distinguish himself. Mr. Irvine will continue as editor of The Studio Skeleton.

J. S. W.

Madge Kennedy in "Strictly Confidential," directed by Clarence Badger, heads the list of Goldwyn Pictures in Los Angeles houses this week. It shows in five theatres. Pretty good!

THINGS WE DON'T OFTEN SEE

Mary Kickheel celebrates anniversary of twentieth year in films!

Francis X. Potatopeel gives birthday party for his nine children!

Teddy Splinterfixer entertains at tea for her seven ex-husbands!

Director Egometer P. Weesquaddle announces his failure as producer of feature pictures and will enter flea-training profession!

Art Director Humphrey W. X. P. Jinfliffer engages famous artist to assist him and share honors!

Bidwell P. Pernickentosh, scenarist de luxe, refuses absa-lutely to take directorial reins! Yes, refuses outright!

Maggie Murphy Muggins McGinty, the famous ingenue (for the past eight years), is given surprise birthday party —just sixteen years old! Mother coyly told the secret of her birthday—Oh, dark secret!

Every Saturday
The Studio Skeleton

Of by and for
 the Goldwyn Personnel

CLARKE IRVINE, Editor

Scissors Welcome Credit Appreciated

Contributions expected from Everyone

Publicity Staff

J. Stewart Woodhouse..... Director
 Writers: Grattan McCafferty Clarence Bull
 Sue McNamara Gene Richee
 H. A. White Joe Mingo
 R. E. Dawson Lloyd Roby
 J. C. Gault..... Secretary

THE FOOT-PATH TO PEACE

TO be glad of life because it gives you the chance to love and to work and to play and to look up at the stars;

TO be satisfied with your possessions but not contented with yourself until you have made the best of them;

TO despise nothing in the world except falsehood and meanness, and to fear nothing except cowardice;

TO be governed by your admirations rather than by your disgust;

TO covet nothing that is your neighbor's except his kindness of heart and gentleness of manners;

TO think seldom of your enemies, often of your friends, and every day of Christ; and to spend as much time as you can, with body and with spirit, in God's out-of-doors.

THESE are little guide-posts on the foot-path to peace.

—Henry Van Dyke.

OUR BIRTHDAYS

Flora Revalles, the twenty-fifth.
 Aileen Manning, the twenty-ninth.

J. Stewart Woodhouse, director of publicity, is quite a scenario writer as well as an exploitation artist, for this week we note that his name appears as the author of the original story which is picturized at Grauman's this week with Wallace Reid in the star part.

Grattan McCafferty, formerly on the New York Sun and Telegram, and who served in the army as a major, has joined the publicity staff to take the place of Clarke Irvine, who goes over to the new department as Film Librarian. McCafferty knows all angles of the news game and will turn out some fine "copy" we are sure. We welcome him!

"Family Affair" says: "Ann Forrest so vividly portrayed the emotion of despair in chewing a sofa pillow that she broke off a tooth, a real one, too."

If Ann emotes with the same fervor when depicting love parts—well—well—who wouldn't want to be her hero.

MR. LEHR BECOMES BANKER

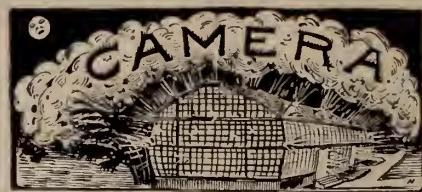
Studio folks, and in fact everybody, will be agreeably surprised to learn of the recent election of Mr. Lehr as Vice-President of the Culver City Bank. He is very well suited for this new honor and we all join in extending him our congratulations. Some of us have already started accounts in this bank. President Eugene Webb, Jr., is quite pleased in having Mr. Lehr on the board of directors.

Barbara Castleton reiterates to the Skeleton her statement that she intends to take advantage of Leap year.



Oh! how some hearts are beating pitty-pat!

Asst. Director Harry Weil called in several professional gamblers to take part in the big Alaskan gambling hall scene in Pauline Frederick's new picture, "Roads of Destiny," by way of adding realistic atmosphere. Just as a favor to Mr. Weil a man who was for twenty years connected with Canfield's, one of the biggest gambling houses in the world in New York, consented to come out and give the big set on Stage 3 the "once over." With this co-operation it was made absolutely correct in every detail from the roulette wheel down to the last poker chip and the result on the screen will be one of the greatest gambling hall scenes ever portrayed on the screen. Incidentally, Miss Frederick took lessons in dealing roulette from this gentleman, so that her performance in the picture will be absolutely true to life.



Mabel Normand brought a fine young man west with her when she returned from her vacation.

Husband? No, siree! Just good old Claude Normand, young brother to the famous star, who is here for an indefinite stay. He recently got out of the army after serving overseas.

Ray Moore is having a difficult time getting snow for the Pauline Frederick picture, "Roads of Destiny," which is being made by Frank Lloyd. Moore is in constant telegraphic communication with all mountainous regions where snow is usually to be found, but at this date there is no evidence of Old Man Winter, and the company cannot plan on going to get those scenes until Mother Nature gets ready.

Lefty Flynn says it is great to play a farmer. He is in the new Frederick picture, you know, and being sort of a husky, they picked on him, but he does not mind a bit. He did have a hard time making up as a rube, however.

V. C. Sage (Very Caustic Sage) says: "The only reason some of these actors make fun of Peoria is because a lot of them ran a whole season in New York and only lasted one night in Peoria. I said so!"

When "Tony" Fessia, Ernie Miller and Billy Wellman strike those close harmony notes on the "Edgar" set it's enough to make John McCormack turn green with envy.

There is one little celebrity of the water in the new Edgar story. She is Josephine Ashdown, who has won a lot of cups for a miss of her age.

Eddie Gheller, who used to turn a crank here, was a visitor this week.

Jack Dennis says he has felt like his name the past week on account of a cold and a lot of things. If he could cut out colds as well as Vic Schertzinger thinks he can cut scenes, he would be more than well!

Buddy Messenger, that talented young man who plays in the "Edgar" stories, had to recite a piece at the closing day of "school," and he did himself proud by giving "Sail On, O Ship of State."

Mason Litson proved himself a hero when Miss Freeman of Bull's still room fell and turned her ankle. He was right on the scene to carry her to a machine and help her to the hospital. She suffered a painful wrench of the ankle.

AROUND THE LOT WITH JACK

Who sent all the hot weather?

And then the clouds?

All trains from Iowa must be snow-bound—Sue McNamara has not had a phone call all week.

Ed Cushing, of the "mud mixers," made some nice ash trays and gladdened our hearts by presenting us with one.

Printer at Evans studio quits his job to become assistant to plumber, carrying the tools, for \$10 a week increase. (Gene Richee please note.)

Lloyd Roby, of the still department, leaves us this week on account of ill health. His place will be taken by Waldo C. Twitchell.

Greenwich Village, the famous writers' upstairs, is getting to be quite a popular place. Mason Hopper had some cigars (?) the other day!

While in this vicinity let's see what Harvey Thew said about changing the name. He says it might be well to call it Perihelion Drive, or Constellation Boulevard—or even Orion Alley! Another said Dardanelles would be good on account of Director Hopper's fair assistant, Miss Darnell. Still another wise one said Park Row, because there are so many news hounds there.

(Let it be Greenwich Village, Jack.)

Walt Pallman, of the prop shop, is making a sailing vessel, on the order of the boats in the time of the discovery of America. Possibly he is going to pull a "Columbus."

Someone was telling Dave Vail that he was a "model husband." "Well," said Dave, "I have always understood the word model to mean a small imitation of the real thing."

It is rumored that Barbara Kent—erstwhile Bess Haas—and Hal White are collaborating on "The Great American Novel." It is said to be centered around "white hosses," and such.

Who says Harry Weil isn't an artist? Harry demonstrated his ability with the crayon on the back of a white shirt worn by the Lloyd company's electrician. Latest reports have the "chink" laundryman still cussing.

This being leap year, and not wanting to discourage the ladies, Ralph Dawson wishes it known that the "mates" referred to in last week's Skeleton are of the ship and not soul variety. (Don't crowd, girls!)

Coming to Culver: "Why, hello! How are you?" asked a fair young damsel.

"Just fine," replied the other. "I am going to work with Charles Ray today."

Not to be outdone, the other replied: "Oh! I am going to work at Goldwyn's with Jack Pickford."

Evidently she did not know Jack was in New York.

FAN-FANCY

"The Poor Publicity Man. He does the best he can. He works all day, for darned small pay, To fool the picture fan."

"Uncle Bill" Haas, the famous exhibitor of the Strand in Pasadena, visited the lot this week accompanied by his niece, Miss Dorris Deane, a clever vaudeville actress, who was with the Morgan Dancers, and who played in pictures in New York. She is to work in photoplays here.

CUT OUTS



Pauline Frederick claims to have found a part of the millennium in picture making, because, she says, "Hooray! For once the costume fits the climate." She is wearing furs in "Roads of Destiny," and the weather just now is rather "crimpy" out west, and one needs something warmer than a filmy afternoon dress or an evening gown. Usually in making pictures they have to wear furs in August and charniere in December—but she rejoices because she has to wear furs in the Alaskan episode of this big picture which Frank Lloyd is directing.

Louis Kolb and his electricity experts have built a new set-switchboard on wheels which contains fuses, plugs, extra fuses, and a lot of other mechanical stuff to simplify operation



of lights while a company is at work. He tried out the new contrivance on Harry Beaumont and as a result additional ones will be built for each company.

Since acquiring a large tract immediately west of the present Goldwyn Studio site, Abraham Lehr, vice-president in charge of production, has planned to beautify the boulevard side by planting a row of stately trees and ornamenting the front with fencing, vines, and owers. Special permission was secured to remove the scrub trees along the drive.

Clarence Bull is in receipt of an invitation from the Photographers' Association of America to become a member of that organization. This is an honor greatly appreciated by Mr. Bull, inasmuch as it comes unasked and is a recognition of superior work. Those desiring membership in the association are generally obliged to take the initiative in the matter.

PRINTERS' INK FOR YOU

Film Fun, January—Pictures: Doris Pawn, Mabel Normand, Myrtle Stedman, Betty Blythe (photo by Bull), Tom Moore (2), 13 Trebaol children, Helene Chadwick and Rockcliffe Fellowes.

Screen News Service, Jan. 21st—Stories: Sydney Ainsworth, Wyndham Standing, Edythe Chapman, Geraldine Farrar, Madge Kennedy; Will Rogers' "Illiterate Digest" and sayings on "Jubilo;" Squibs: Jane Novak, Rupert Hughes, Jack Pickford, Gouverneur Morris, Madge Kennedy, Mabel Normand, Tom Moore, Grace Darmand, and Elmer L. Rice.

Photoplay Journal, January—Pictures: Helene Chadwick, Helen Ferguson, Naomi Childers, Geraldine Farrar and Lou Tellegen, John Bowers, Lillian Hall and Helen Ferguson, Madge Kennedy, and Geraldine Farrar; stories: Geraldine Farrar with five photos; Pauline Frederick with three photos; Mabel Normand, with photo; "Flame of the Desert," poem about Will Rogers, with photo.

Moving Picture World, Jan. 17th—Stills from "Water, Water Everywhere," "Little Shepherd," "The Paliser Case," "Duds," "Edgar," "The Street Called Straight," "The Blooming Angel;" mention: "The Cup of Fury;" Goldwyn obtains screen rights for "Milestones" and "Officer 666," cast of "Going Some." Story on Goldwyn directors.

New York Morning Telegraph, Jan. 11th—Stills from "Duds," "The Blooming Angel," and "Partners of the Night;" stories: Goldwyn buys screen rights for "Milestones" and "Officer 666." Story on Goldwyn directors and Edgar series. Squibs: Sydney Dean, Edythe Chapman, Nick Cogley, Lawson Butt, and Cullen Landis.

Motion Picture Weekly, Jan. 17th—"The Girl on the Cover," Mabel Normand; story and 10 photos, Pauline Frederick; Will Rogers' "Illiterate Digest," with photo; Badger and Rogers, mention.

It, Jan. 15th—Page interview with Madge Kennedy; mention: Will Rogers, and Raymond Hatton.

Pictureplay, February—Spread and story, "Lefty" Flynn; six photos spread and story, Geraldine Farrar; picture, Tom Moore; story, "The Woman and the Puppet," with three stills; picture, Helene Chadwick.

Pictureplay News, Rochester, N. Y., Jan. 17th—Pictures: Clara Horton, Tom Moore, three from "Flame of the Desert." Story about all Goldwyn stars, and Octavus Roy Cohen's advice to writers. Mention: Frank Braidwood, Edythe Chapman, Tom Moore, and Lou Tellegen.

Screen Classic, January—Story about John Bowers' "Uncas," with four photos.

"ALL PARTNERS IN ADVANCE OF INDUSTRY"

By Samuel Goldwyn

I will not venture to predict what will be done in the field of motion pictures and the photoplay within the next year. The future of this great art is too splendid for any one of us to be able to say in a few brief words what it will become. I can only say that Goldwyn intends to co-operate fully in every way with exhibitors in the year to come even more than it has been able to co-operate with them in the year just gone.

The motion picture has undergone many wonderful transformations in the last year, bringing it closer to the ideal that we hold for it. Great as these have been we hope and implicitly believe that these accomplishments in 1920 will be even greater from the standpoint not only of producers, but of exhibitors and the public alike.

We are all partners in a significant and important undertaking and in behalf of those with whom I am associated I want to say that we believe deeply that what we are planning to do in the New Year will show how much we have kept faith with the exhibitors and that part of the public which is helping us in this striking enterprise.

The photo-drama is now a powerful factor in the artistic world; it is going to be an even greater one.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

| DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|--------------|-----------|-----------|-----------|----------------------|------------|---------------|---------|----------|
| Hunter | All-Star | Camp | Barlatier | Earth Bound | King | Bingham | Miranda | Dec. 16 |
| Schertzinger | Normand | Bruster | Webber | Slim Princess | Ade | Duffy | Dennis | Casting |
| Lloyd | Frederick | Weil | Jennings | Roads of Destiny | O. Henry | Nash | Kern | Dec. 26 |
| Badger | Rogers | Flood | LePicard | Jes' Call Me Jim | Holland | Lowe | Dennis | Jan. 7 |
| Beaumont | Moore | Babille | Brodin | The Great Accident | Williams | Thew | Bishop | Casting |
| Worsley | All-Star | Dugan | Short | The Penalty | Morris | Kenyon | Hull | Casting |
| | Pickford | | | Double-Dyed Deceiver | O. Henry | Lowe | | Casting |
| Barker | All-Star | Stallings | Hilburn | Branding Iron | Burt | Hawks-Schayer | Kern | Casting |
| Ballin | Kennedy | | | Trimmed With Red | | | | In N. Y. |
| Hopper | All-Star | Wellman | Mescall | Edgar No. 2 | Tarkington | Kent | Futter | Jan. 16 |

CLOSE UPS



Victor Schertzinger is always engaging his spare moments in song writing. While in New York he wrote one which is making quite a hit on Broadway. It is "Daddy Knows," and is a wonder.

As soon as he starts production on the new Normand picture he is going to write an Oriental fox trot to go with her story, "The Slim Princess." This promises to be an exceptional picture.

Pauline Frederick has a new one. She always has something new, but this is extraordinary. Her latest stunt is not to appear at the studio to go on location, but waits for the company to come to her house, then she gets made up, goes out on the lawn, and they make pictures. It happens that her home was used as the "location," so she did not have to report, but the company came to her to report.

A distinguished colored lad is playing in the second "Edgar" story. This individual is Washington J. P. W. Penn, and he plays "Rubenious." Washington is quite an actor, and carries his various names with great dignity, the J. P. W. standing for John Pershing Wellington. In this story he plays the ghost in that scene from Hamlet which the kids are putting on in their school. Director Hopper says young Penn does not need to make up for the part of the ghost, though he is blacker than the ace of spades—he immediately takes on the color when ghosts are mentioned.

Nick Cogley nearly lost his life when the canoe in which he was paddling up the river near Santa Cruz capsized and caught him underneath. Fortunately, Irene Rich was there and she did the heroic work of saving him until Director Badger and his assistants could get to the scene.

EYES, AND EYES

Buell's old hog's skin got so tight,
He couldn't shet his eyes in sleep,
come night;
But the critter's got sense, well now
you bet—
Cause folks learn a heap IF THEY'RE
EYES AINT SHET.
—Hawkshaw.

A SMALL CRAZY BONE

Lest it cause some embarrassment we refrain from mentioning or hinting at names, but it does seem that the most charming leading woman that has appeared opposite Tom Moore in three pictures during the last six months is getting a lot of publicity in the Los Angeles Times this week.

STRICTLY PERSONAL—Will the person who recently expressed appreciation of certain efforts in this column please be advised that it was the only expression of appreciation we received—and the only one we aimed at. We figure that we batted a good .1000. H. T.

DOUBLE O WINS!

Scott Turner, known to gamblers all over the country as "The Cherokee Kid," came to the studio at the request of Assistant Director Harry Weil to instruct Pauline Frederick in the art of dealing roulette for her big scene in "Roads of Destiny." It was a matter of pride with Turner that Miss Frederick should get it absolutely correct. He has operated gambling houses in Goldfield, Alaska, New York and Colorado, and thinks if gambling scenes are to be thrown on the screen they should be made true to life. He is now a business man of Los Angeles and his assistance was very valuable in giving this scene the proper atmosphere.

"WHERE WE ALL ARE"
Week of January 25

MABEL NORMAND, Pinto, California, 25-31; Jinx, Sunbeam, 31.
CULLEN LANDIS, The Girl From Outside, Rose, 25-26; Apollo, 29-30.
HELENE CHADWICK, The Cup of Fury, Neptune, 29-31.
PAULINE FREDERICK, Bonds of Love, Arlington, 30.
MADGE KENNEDY, Strictly Confidential, Alvarado, 27-28; New Palace, 29; Photoplay, 30; Theatorium, 31; Royal, 28-29.
WILL ROGERS, Almost a Husband, La Salle, 28.
GERALDINE FARRAR, Flame of the Desert, La Petite, 25-26; The World and Its Woman, Arlington, 26; Apollo, 27-28; Wigwam, 30-31.

NEW DIRT



Assistant Casting Director Jack Sayre needed a rough looking man for a part in "Roads of Destiny." The telephone girl connected him with a character player, and the conversation started. Just as he hesitated and was about to tell the man what to wear, the connection was changed to a woman who was calling for a position, and she got the "costume data." It was something like this: "And wear a dirty shirt, an old pair of pants, a slouch hat, and be sure not to shave."

The woman interrupted him with "What do you mean, DON'T SHAVE?"

When Sayre found it was a woman, he nearly passed out!

The California laws prevent anybody from working children of school age, but the Goldwyn Studios are using a roomful of kiddies in the second "Edgar" production being made under the direction of E. Mason Hopper—and the children are not attending school according to law, but they are being taught, which is within the ruling. When Hopper said he wanted a whole class, he was furnished the same, and a real teacher was hired to teach them while the picture was being made, and their lessons are in keeping with the regular school schedule, only their studies are being picturized.

Stanley Wyler, stand up and receive congratulations!

This husky youth of the Beaumont tribe has become the father of a very merry-eyed young lady of seven pounds! Mother and babe doing nicely, thanks. This IS a Goldwyn year.

At last Raymond Hatton is on the Goldwyn lot. He is playing a big part in Will Rogers' new story. He is considered one of the greatest character players on the screen.

THE STUDIO SKELTON

Vol. 2

GOLDWYN STUDIOS, CULVER CITY, CAL., JAN. 31, 1920

No. 7



Clarence G. Badger

Here is an old friend of filmdom who knows the game from all angles and from the ground up. He had his early schooling in the photoplay business with Keystone. Hence one can readily see how he is always able to make his pictures humorous and snappy. He has done wonders with Madge Kennedy, and is now directing Will Rogers.

Every Saturday
The Studio Skeleton

Of by and for
 the Goldwyn Personnel

CLARKE IRVINE, Editor

Scissors Welcome Credit Appreciated
 Contributions expected from everyone

Publicity Staff

| | |
|---------------------------|----------------|
| J. Stewart Woodhouse..... | Director |
| Writers: | Photographers: |
| Grattan McCafferty | Clarence Bull |
| Sue McNamara | Gene Ritchie |
| H. A. White | Joe Mingo |
| R. E. Dawson | Lloyd Roby |
| J. C. Gault..... | Secretary |

ARS GRATIA ARTIS

Stripped of all verbal ornament, the sole aim of Goldwyn is to excel in stars, in stories, in settings, in direction, and in organizing genius, that wherever the name of Goldwyn appears on a motion picture it shall be hailed as a public event.

And for every major item there is a minor one in the studio; a certain something, be it man or material, that must contribute its portion of knowledge and ideas to make the product one that can be hailed as a public event.

I am sure every person on this lot is striving for this objective each hour of every day—all the time. If we were not our pictures never would receive the attention they do. Today the greatest cities are running Goldwyn Pictures in their finest theatres. People in evening dress come in luxurious cars to sit for an hour or more and be entertained.

The nickelodion was to the picture business what the one lunger automobile was to the motor car of today—a mere starter. Now we have a majority of film houses nearly everywhere, and it is up to us, each and everyone, to see that this stride is maintained.

We have the stars, stories, directors, selling force, and above all THE MEN BEHIND THE STARS who prepare the way for all to receive fame, and that is just why Goldwyn Years are Better Years for Exhibitors.

"WHERE WE ALL ARE"

Week of February 1st

HELENE CHADWICK, The Cup of Fury, Hollywood, 3-4.
 PAULINE FREDERICK, The Loves of Letty, La Salle, 5; Theatorium, 3; Bonds of Love, Apollo, 5.
 MADGE KENNEDY, Strictly Confidential, La Salle, 3; Arlington, 6; Apollo, 7.
 WILL ROGERS, Jubilo, American, 5; Hollywood, 5-6.
 GERALDINE FARRAR, The World and Its Woman, La Salle, 1-2; Rose, 1-2; Crescent, 7.
 TOM MOORE, One of the Finest, Casino, 3.
 MAE MARSH, Spotlight Sadie, College, 3-4.
 ALL-STAR, Street Called Straight, California, week after next.
 GOLDWYN DIST CORP., Los Angeles, Calif.

"ILLITERATE DIGEST"
 By Will Rogers

I see where they are bringing our boys home from Siberia. We would have brought them home sooner, but we didn't have anybody in the War Department who knew where Siberia was.

Nobody knows why they were ever sent there, unless it was to fight the Bolsheviks. But now that they are thoroughly under control(?)

They sent some of our boys to Siberia in eastern Russia, and some to Archangel in western Russia, and told them "Now try and get together as soon as you can."

See America is selling Russia meat now. If they charge them as much for it as they do us at home, no wonder they are Bolsheviks.

See where Secretary Daniels gave bravery medals to all Democrats in the Navy. The bravery shown was being a Democrat.

Would have given the Republicans one but they would have sold them.

See where our California Senator, Johnson, is helping us through these trouble-some times by making speeches for himself.

Prohibition did one thing: it drove whiskey UP.

I think the Government should interfere and not allow a Bootlegger to charge over a certain price.

If it keens on we will be paying more for a Quart of Booze than we do for a dozen eggs.

There's just as many drunks as there ever was, but you can't see them now—they are in the cellar.

Goldwyn stars who used to go to New York every few months for the purpose of buying new gowns and wardrobes, have found that the costume department recently organized at the western studios, has filled the bill to a nicety.

Sophie Wachner, in charge, designs and imports creations that make Broadway shops nearly ashamed. She was for some time in the east as designer of stage outfits, and was for a time with the Follies. As a result of her presence at the studios, the stars and leading women are no more troubled with the exasperating question, "Where, Oh, where shall I get my gowns for the next picture," instead, they spend an afternoon with Miss Wachner, and in a few days her corps of seamstresses have turned out the entire order. All these details go to make Goldwyn Pictures better and better, for then the star can devote more time to studying the script and rehearsing.

So enchanted was five-year-old Kenneth Earl with the wonderful mechanical toys used in the "Edgar" picture that Director Hopper had to work with him for an hour to induce him to throw the toys out of the window, and into the fire.

It did our hearts proud to see the way Pershing grabbed Billy Wellman's hand in the service line Monday. Bill is SOME man, if you stop to think!

PRINTERS' INK FOR YOU

Close-Up, Jan. 20th—Squibs: Lillian Langdon, Pat O'Mally, Virginia Madison, Willard Louis, Betty Lindley, Edward Jobson, Rowland Lee, William R. Leigh-ton, Wilson Hummel, Flora Revalls, Hector V. Sarno, Cullen Landis.

Motion Picture News, Jan. 17th—Picture: Florence DeShon, "Stills" from "Going Some," and "The Street Called Straight." Stories: Gouverneur Morris praises Goldwyn methods, Rupert Hughes' "The Cup of Fury," Madge Kennedy's new pictures, Tarkington's "Edgar" series, Goldwyn directorial staff, Goldwyn band, Goldwyn studio notes.

Screen News Service, Jan. 28th—Stories: Lawson Butt, Will Rogers, two stories and "Illiterate Digest." Squibs: Betty Lindley, "Roads of Destiny," "Two Cents Worth of Humaneness," James Mason, Tom Moore, Will Rogers, Mabel Normand, Pauline Frederick, Jane Novak, Grace Darmond, Helene Chadwick, Lillian Langdon, Edward McWade, Charles Arling, Naomi Childers.

Motion Picture News, Jan. 24th—Stills: "Water, Water Everywhere—," "The Blooming Angel," and "Duds." Pictures: William Parke, Helene Chadwick, Barbara Castleton, Hugo Ballin, picture and story. "Madame X" bought by Goldwyn. Story on "The Cup of Fury."

New York Morning Telegraph, Jan. 18th—Picture: Madge Kennedy. Stories: "Two Cents Worth of Humaneness," "Edgar" series, Tom Moore, Hugo Ballin, "Cup of Fury," Goldwyn buys "Madame X."

Moving Picture World, January 24th—"Stills" from "Two Cents Worth of Humaneness," "Pinto," "Water, Water Everywhere—," "Edgar," "The Little Shepherd of Kingdom Come," Goldwyn buys "Stop Thief." Mr. Godson denies report of Goldwyn taking over "Big Four." Madge Kennedy and husband spend holidays in Los Angeles. Gouverneur Morris visits studio. "Buddy" Messenger gives Christmas party. "Cup of Fury" given premier in Los Angeles. Goldwyn buys "Madame X." Hugo Ballin, story and picture.

Motion Picture Magazine, January—Mention, Madge Kennedy and "Trimmed With Red."

Motion Picture Weekly, January 24th—Ten cut spread and story on Will Rogers. Review of "Toby's Bow." Will Rogers' "Illiterate Digest." Story Goldwyn Gun Club. Mention: Victor L. Schertzinger's "Pinto," J. Stewart Woodhouse's "Double Speed," Mabel Normand, Pauline Frederick, Goldwyn buys "Milestones."

Picture Show, London, January 3rd—Picture: Alec. B. Francis. Story: Will Rogers, with four character poses.

Screen News (Hamlin Service) Jan. 24th—Review: "Cup of Fury." Mention: Mabel Normand, Hugo Ballin and Madge Kennedy.

Boy's Kinema, London, December 13th and 20th—Picture: Will Rogers, both issues.

The Leader, January 25th—Pictures: Pauline Frederick and Madge Kennedy. Will Rogers' "Illiterate Digest." Review of "Toby's Bow." Mention: "The Slim Princess," and Lon Chaney.

Sidney Olcott, well known director, has been engaged by Mr. Lehr to direct the Rupert Hughes story, "Scratch My Back."

Mr. Olcott has had an extensive stage and screen career, and has produced many notable screen successes. Among others are "From the Manger to the Cross," and "Poor Little Pep-pina," the latter featuring Mary Pickford.

T. Roy Barnes will play the leading role.

Both of these new Goldwynites are already here and are preparing to start work at an early date.

SAMUEL GOLDWYN

(Re-printed from The Eagles Aerie, by Walter MacNamara, Editor.)

In the early part of 1916, was the first time that I came into contact with Samuel Goldwyn, president of the Goldwyn Pictures Corporation. It was in an oak panelled room, that had the atmosphere of a Board of Directors room of some huge railroad, insurance company or some gigantic bank.

There was an air of dignified "Big Business" pervading the place, far removed from what one would associate with the sanctum of a mighty moving picture magnate, because that was what Samuel Goldwyn was in those days, before he reached the magnitude he has today.

Outside this office was the eternal whirl of traffic, sweeping along Fifth avenue, but inside was the cool, shrewd, calculating power behind the throne of the Lasky Corporation, Samuel Goldwyn.

It was up to others to see that the Lasky product was meritorious, and on schedule for release date, but to Samuel Goldwyn was given the herculean task of seeing that the mighty stream of dollars came in every week to satisfy the enormous pay roll of the stars, directors, executive staff, scenario departments, costumes, technical departments, actors' salary list, labor, and the thousand and one different people employed in the studio.

One can but faintly realize the enormity of the expenses in the course of picture productions, but by the force of his almost supernatural financial genius, this silent, reserved figure always footed the bill.

When I saw him, he spoke little, but always to the point, because this man is not subjective, but absolutely objective.

He sets out to achieve an aim, and will not be satisfied with half a success. He is a dreamer, but his dreams are not visionary. He intends every one of them to come true.

When he broke away from the Famous Players-Lasky Corporation, and started the Goldwyn Company, the "wise people" smiled.

The world is full of these "wise people." They smiled when Christopher Columbus set out to find the New World. They smiled when Watts discovered steam.

They smiled when Caxton invented the printing press and Stephenson the steam locomotive. They smiled when Bell invented the telephone and when, in his early days, Edison juggled miracles with electricity.

The "wise people" looked upon Goldwyn as a modern Don Quixote tilting his spear at an impregnable windmill, because that is what it looked like to advance against the powerful factors in the motion picture industry of those days. But they did not know Samuel Goldwyn. In fact, I doubt if but few knew him for what he proved to be.

He wanted to give the public the pictures that he felt they ought to

ALWAYS MADE UP

"Gee, I wisht I was Rubeenious," said Buddy Messenger, who plays Freddy Littlefield in the Edgar pictures.

"Why?" said his mother.

"Aw, I wouldn't have to put on any make-up then," said Buddy.

"Rubeenious," in other words Washington John Pershing Wellington Penn, has it all over the other child actors. He is colored and doesn't require the constant patting with the powder puff that the other youngsters do.

have. He wanted to break away from the shackles of conventional stories, and get out of the rut that he felt the industry was ploughing into.

He formed the Goldwyn Company, and like other pioneers, had to face many reverses at first.

But he kept the one word "Goldwyn" before him ever and always, and



out of his mistakes he learned wisdom, and profited thereby.

He surrounded himself with the best executive staff in the business. He hired the most successful stars in the profession, because money is no object to him, when it comes to results, for he thinks in millions.

He secured the ablest directors that money could bring to his banner. He put under salary the finest galaxy of actors and actresses to support his stars. The highest paid authors in the world are in his scenario department. In fact, every department of Goldwyn is par excellence.

Now for the secret of his success:

PERSHING'S MERRY VISIT

General John J. Pershing, foremost American fighter of the day, spent the late afternoon Monday at the Goldwyn Studios as the guest of Abraham Lehr, Vice-president in charge of production here.

The General evinced keen interest in seeing the inside of the most beautiful film plant on the coast. He shook hands with half a hundred ex-service men in uniform, then was received by Mr. Hawks, Mabel Normand, Thompson Buchanan, Mary Roberts Rinehart, Mrs. A. Lehr, Pauline Frederick, Frank Lloyd, John Bowers, and Richard Tucker, after seeing them do a highly emotional scene for the new picture.

The great overseas man and his staff watched T. Hayes Hunter doing a scene for "Earthbound," and then spent ten minutes on the Hopper set where the kiddies were making scenes from Hamlet for the new "Edgar" story. The big soldier doubled up with laughter when the "ghost" came out. The General went onto the set after the scene and met the children. "This is the best show," he remarked. "Wish I had the rest of the day to spend here with you—this is fine, ha, ha," and he roared again. He seemed to be enjoying himself for the first time since his arrival in town. There was no formality; just do-as-you-please informality and the big fellow did enjoy it.

He saw how a ship was wrecked, then toured the grounds and left amid great cheers. His memory will long live within the walls of the big studios. He carried away a handsome souvenir, a golden key, which opened for him the gates to this vast plant. Earlier in the day Lieut. Manly dropped the key from the aero club ship, at Exposition Park, and Clarke Irvine rescued it from the roof of the exhibition building, and rushed down in time to present it to the General, who kept it as a valuable souvenir.

Victor Schertzinger is showing a wonderful oil painting of Mabel Normand which was made for him by a local artist. It is taken from the original photograph by Sykes, the one, with the comedy queen wearing the big sombrero. It is beautiful.

Enthusiasm. He inspired everybody with his own splendid enthusiasm, because this once unapproachable, silent figure in the sombre office in Fifth avenue has given way to a buoyant, virile, magnetic man, whose whole being vibrates with dynamic force.

He has fired that enthusiasm into his business associates, into his stars, into his producing organization, into his releasing forces, into his exhibitors, until now he has the whole of the public under its magnetic spell.

Every day high stacks of cables, telegrams and mail pour into the offices to demonstrate the fact that there is one man who had faith in himself and his ideals, and this faith has proved triumphant. That man is Samuel Goldwyn.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

| No. | DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|-----|--------------|-----------|-----------|-----------|----------------------|------------|---------------|---------|----------|
| 90 | Hunter | All-Star | Camp | Barlatier | Earth Bound | King | Bingham | Miranda | Dec. 16 |
| 93 | Schertzinger | Normand | Bruster | Webber | Slim Princess | Ade | Duffy | Dennis | Casting |
| 95 | Lloyd | Frederick | Weil | Jennings | Roads of Destiny | O. Henry | Nash | Kern | Dec. 26 |
| 96 | Badger | Rogers | Flood | LePicard | Jes' Call Me Jim | Holland | Lowe | Dennis | Jan. 7 |
| 97 | Beaumont | Moore | Babille | Brodin | The Great Accident | Williams | Thew | Bishop | Casting |
| 98 | Worsley | All-Star | Dugan | Short | The Penalty | Morris | Kenyon | Hull | Casting |
| 99 | Green | Pickford | Reitter | | Double-Dyed Deceiver | O. Henry | Lowe | | Casting |
| 100 | Barker | All-Star | Stallings | Hilburn | Branding Iron | Burt | Hawks-Schayer | Kern | Casting |
| 101 | Ballin | Kennedy | Bern | | Trimmed With Red | | Taylor | | In N. Y. |
| 102 | Hopper | All-Star | Wellman | Mescall | Edgar No. 2 | Tarkington | Kent | Futter | Jan. 16 |
| 103 | Olcott | All Star | Manly | | Scratch My Back | Hughes | | | Casting |
| | Scardon | | Wright | | | | | | |

Deep secret! Willard Louis, champion billiardist, is teaching Pauline Frederick the art of punching the little colored balls around on the turf-table.

At last the truth is out! Paul Scardon and his assistant, Tenny Wright, are on the lot—we saw them Monday morning!

Bert Crossland, leader of the Goldwyn Band, and musician de luxe, or chief tear producer, has signed a new contract with the company and will remain on this lot for a long period.

Harry Beaumont is getting ready to start on his new story, and while things are shaping themselves, he takes care of his incubator and the new hatchlings. He has a fine time with his chicks.

Wallace Worsley and Jim Dugan strut around with hands buried in pockets waiting—yea, calling for work. Do not worry, genial gentlemen, it will stop at your office door one of these hours.

Mable Normand came to the studio upon her return from the east in what we thought to be a new car, but it was her Pierce Arrow all varnished and everything.

Tom Moore got to the studio just too late to meet General Pershing. So he went downtown, and we do not know whether he caught him or not.

Billie Cotton has been engaged to play in "Earthbound," which T. Hayes Hunter is making.

Reginald Barker is busy getting ready to start on "The Branding Iron." In the meantime Charlie Stallings trades motor cars and waxes rich.

AROUND THE LOT WITH JACK

Wonder why all gates were locked while General Pershing was here?

Clarke Irvine, who directs our publicity films, had about every camera on the lot turned out to see the general. Billy Reiter was his assistant, and it made a fine team.

Surprising how many people told the gatekeeper they were "old time friends" of "Jack" Pershing.

Did you notice how that man stepped? His Majesty, the King, had a machine when he passed through—but the General is no slouch when it comes to showin' his heels.

Wonder who was the person under discussion when one of the visitors remarked, "Yep, they have a police force and everythin'. See, there goes the Chief, now."

Can anyone tell us the meaning of the mysterious "A. F. M." which appeared on the collar of Bert's "Twice by once-and-a-half" coat? Perhaps it means that he made the sacrifice "All For Music."

Barbara Kent (you know, Bess Haas), and her Henry have not been getting along together very well lately. Had it not been for generous friends well supplied with tow-ropes, they might still have been mired in the wilds of Culver City.

We've heard of men steppin' out an' gettin' a mother for their motherless children—but it was not until we viewed "The Strange Boarder" last Friday night that we ever knew that sometimes the kids choose their own stepmothers, and, incidentally, pick out a good wife for dad, this one being pretty Irene Rich.

It's not only cheaper to move than to pay rent, but it sometimes tends to cut down the H. C. of L. Clarke Irvine might say, for one evening last week about twenty-five of Clarke's friends surprised the family with a "house warming"—in honor of their new Culver City home—and brought their own refreshments, which included a freezer of ice cream, several large cakes, and—other things.

Bob Harrington, he who deftly wields the paint brush, is reported to have stated, "Those people may be able to af-

Pauline Frederick has contracted for one of the most unusual buildings in the west, a combination tennis court and swimming pool. On her premises is a fine tennis court, but the fair Miss Pauline, being an exponent of the exhilarating art of swimming, and having no adjacent room for a pool, conceived the idea of wrecking the tennis court and installing a beautiful tiled pool, with indented borders so that light girders can be placed across and the tennis court floor laid out each winter, for she swims in the summer and tennisses in the cool months.

Just now she goes elsewhere to play the racquet game, and swims in the Athletic Club pool, but when the work is finished, it will be one of the most novel structures in the country—and "terribly handy," she avers.

Reta Peardon, Lillian Russelesque film cutter, has left our laboratory, but writes that she wants to subscribe for The Skeleton as "it will always be like getting news from my home town."

Walter Cameron is a crack shot. He put the lights out in the Frederick picture when they did the "Dan McGrew" scenes.

Carl Wilhelm is an expert construction manager. He built a house in record time and is nearly ready to move in. The place is a dandy and is right near the studio in Culver City.

ford new shoes—but darned if I can find time to repaint that floor they tracked over.

J. S. Woodhouse, Publicity Director of the Studio, was this week appointed by President McFie of the Chamber of Commerce to the Committee of Publications and Statistics.

From Manly's experience Monday at Exposition Park we can now understand the reason for all the roofless houses in France.

The Studio

Goldwyn Pictures
Corporation
of New York

Skeleton

Vol. II

CULVER CITY, CAL., FEBRUARY 7, 1920

No. 8



In our series of directors which we are presenting, we have arrived at the station of one who is a finished artist, an unusual producer of photoplays, and a very fine fellow. T. Hayes Hunter has been in the game for a number of years, and before that he was directing legitimate stage productions. He is now making "Earthbound" by Basil King. His first Goldwyn success was "The Cup of Fury" by Rupert Hughes.

THE STUDIO SKELETON

Every Saturday
The Studio Skeleton
 Of by and for
 the Goldwyn Personnel

CLARKE IRVINE Editor
 Printed on the lot by F. H. Peck

Scissors Welcome Credit Appreciated
 Contributions expected from everyone

Publicity Staff

| | |
|---------------------------|----------------|
| J. Stewart Woodhouse..... | Director |
| Writers: | Photographers: |
| Grattan McCafferty | Clarence Bull |
| Sue McNamara | Gene Richee |
| H. A. White | Joe Mingo |
| R. E. Dawson | Lloyd Roby |
| J. C. Gault..... | Secretary |

JUST WHAT YOU MAKE IT

Are you doing well?

Is everything running along smoothly, or are you dissatisfied? Does something seem to be the matter; are things not as usual, or is there a monkey wrench in the wheels?

You better take stock at once, if you want to be happy and successful. Take inventory, dig in and look for trouble—if you have it.

Perhaps you are not just suited to your work. Perhaps something needs changing. You yourself and nobody else, must scrutinize your own life, work, health, happiness. Nobody is going to do this for you.

Maybe you are getting along only fairly. Be not this way. Get up and go fast. Keep your neck stretched to the utmost. Let no man race you to the pole, then win and be gone. If you are not on the inside track, the fast trail to success, look up and see where the trouble is. Maybe you need to change your work. Investigate.

"WHERE WE ALL ARE"

Week of February 8th

PAULINE FREDERICK, The Loves of Letty, Arlington, 13; La Tosca, 13; Hollywood, 8-9. Bonds of Love, California, 9.

MADGE KENNEDY, Strictly Confidential, Laughlin, Long Beach, 11-14; Apollo, 8; Sunbeam No. 1, 14.

WILL ROGERS, Jubilo, Alvarado, 10, 11; New Palace, 12; Photoplay, 13. Almost A Husband, Sunbeam No. 2, 12.

GERALDINE FARRAR, Flame of the Desert, New Palace, 14.

CULLEN LANDIS, The Girl from Outside, Cas No. 13.

TOM MOORE, Heartsease, Jefferson, 13

MABEL NORMAND, Upstairs, Owl, 9.

The Skeleton received regards from Hugo Ballin, who is starting to shoot the new Madge Kennedy story in New York.

CLARENCE BULL MAKES EXCELLENT PORTRAITS

The still department has progressed to something more than a mere photographic laboratory. It is now headquarters for artists and men of much experience. Clarence Bull, head of this branch of the studio forces, is now turning out portraits that can compare well with the very best being made by professionals.

The reproduction presented here with is from a picture by Bull, of



James Neill, and there is nothing lacking whatever in its composition or finish. This is the sort of work that the publicity department wants you to pose for. Bull is accommodating and perfectly willing to spend a lot of time with you. His studio is now in perfect working order, so when you have time, just run up and see him. Make an appointment, and have some new photographs made for exploitation purposes.

Director Al Green, and his assistant, Billy Reiter, are in San Diego with Harry Connelley, looking over locations for the picture, while Jack Pickford is preparing his costumes.

Karl Gerard is growing—sh! not onions, or garlic, or lettuce, but something funnier. He is growing corn-silk, without the corn. Yep, he has a crop of it just below his olfactory nerve terminal. (!)

Pauline Frederick was the first woman to become a member of the newly organized Pacific Aero Club, which is composed of Goldwyn Studio folks. She celebrated her entry into the club by making a long overland flight with President G. B. Manly of the club, who took her from Culver City.

PRINTER'S INK FOR YOU

DRAMATIC MIRROR, JAN. 29th
 Cover picture, Jack Pickford. Goldwyn to film "The Christian." Studio production schedule. Mention: Studio hospital, "Woman in Room 13," "The Slim Princess."

BOY'S CINEMA, LONDON, DEC. 27th
 Cover picture, Will Rogers.

HOME FASHIONS, LONDON, FEB.
 Mention: Helene Chadwick, Irene Rich.

BOY'S CINEMA, LONDON, JAN. 3rd
 Picture Jack Pickford and story on location trip for Little Shepherd.

FILM FUN, FEBRUARY

Pictures, Mabel Normand, Harry Beaumont, Madge Kennedy, Will Rogers. Mention: Studio Band, Richard Tucker, Madge Kennedy's garden.

MOVING PICTURE WORLD, JAN. 31st

Story, companies now at work. Pictures: Mabel Normand, Pauline Frederick, Doris Pawn. Mention: Madge Kennedy, Pauline Frederick, Mabel Normand. Goldwyn buys unpublished Ben Ames Williams' story, Mary Roberts Rinehart visits studio, Goldwyn current film release dates.

CAMERA, JANUARY 24th

Mention: Dudley Hendricks, Mahlon Hamilton, Kenneth Harlan, Stanton Heck, Will Rogers' "Illiterate Digest." Montague Glass visits studio. Wallace Worsley and Gouverneur Morris in "Frisco."

SHOW SHOP, SALT LAKE, JAN. 1920

Stories: Building and dressing Goldwyn sets, Godsel visits studio. How Goldwyn stars spent Christmas, Tom Moore and "Duds," important interests join Goldwyn, studio notes, E. Mason Hopper, Octavus Roy Cohen, Rogers' "Illiterate Digest."

CULVER CITY CALL, JAN. 30th

Mention: "The Penalty," "The Branding Iron," "The Slim Princess," Will Rogers' "Illiterate Digest."

THE MORNING TELEGRAPH, JAN. 25

Pictures: Pauline Frederick, Madge Kennedy. Stills: from "Blooming Angel," Pinto. "The Street Called Straight," "Water, Water Everywhere." Goldwyn buys "The Slim Princess," "Trimmed With Red," "The Man Who Had Everything," by Ben Ames Williams. Rogers' "Illiterate Digest." Goldwyn to produce "The Christian." Mention: Pauline Frederick, Madge Kennedy, Aggie Herring, Goldwyn buys "Stop Thief." Mention: Florence Deshon, Madge Kennedy, Tom Moore, Grace Darmond, cast of "Roads of Destiny."

THE SLIM PRINCESS

DIRECTOR: VICTOR SCHERTZINGER
 CAST

| | |
|--------------------------|----------------|
| Character | Name |
| Kalaria | Mabel Normand |
| Pike | Hugh Thompson |
| Panova | Tully Marshall |
| Governor General | Russ Powell |
| Jereka | Ma'dred Lloyd |
| Detective | Harry Lorraine |
| Counsellor General | Pomeroy Cannon |

"THE PENALTY"

DIRECTOR: WALLACE WORSLEY
 CAST

| | |
|----------------|------------------|
| Character | Name |
| Bl'zzard | Lon Chaney |
| Barbara | Claire Adams |
| Wil'mot | Kenneth Harlan |
| Doctor | Charles Clary |
| Rose | Ethel Grey Terry |
| Buh'ble | Edouard Trevel |
| O'Hagan | Milton Ross |

L. H. Buell is going to move shortly into his new home which he built himself.

Anthony Fernandez of the laboratory, says that all Masons on the lot are invited to attend a big session of the Culver City Lodge at 16th and Arlington in Los Angeles on Saturday, the 14th. There will be five Third Degrees put on, with dinner from 5 to 7. Get there boys!

THE STUDIO SKELETON

NO WONDER IT'S A GOLDWYN YEAR

Polly you are wonderful,
And as I watched you
Under the flickering studio
Lights, I was
Inspired by your work. It's so
Natural and
Earnest. I, like others,

Felt the spell of your
Refreshing charm and
Energy and when you
Dealt the faro game so
Excitedly in the
Roads of Destiny
I
Certainly got a
Kick out of it.

One of the most beautiful spots in California was chosen for the setting of many scenes in "Jes' Call Me Jim." This is near Santa Cruz along the San Lorenzo river. There are great forests of giant redwoods, the swift rushing river beautiful winding roads and the mountains nearby.

Every day the Rogers company motored through wonderful scenery to reach the deep forest where the picture was made. One scene shows a canoe trip in which Will Rogers as "Jim" takes the poor mad inventor "Paul" to a safe retreat. Another, taken just as the afternoon sun was slanting through the redwoods shows little Jimmy Rogers kneeling in the leaves praying for his father who is ill. The picture is adapted from J. G. Holland's book "Seven Oaks," and is directed by Clarence Badger.

Barbara Castleton is pining her heart out for work. She finished her picture and now time hangs like a couple of door weights on her hands. She still comes out to lunch, however, and though Sophie Wachner is busy, they find time to have a bit of a chat.

Jack Gault and Ralph Dawson, heads of the "Bureau of Photography" in the publicity office, have an office boy now named Louis Mountain, son of Billy Mountain, a well known newspaperman.

Johnnie Mescall is confined to his bed because of too much cold, which seems to be taking on the cloak of the much heralded "flu."

Learning the steps of an Indian war dance from a real Indian warrior, Chief Big Tree, was part of the agreeable work assigned Johnny Jones in making the first of the new "Edgar" pictures.

MAETERLINK COMING WEST TO WRITE GOLDWYNS

Mr. Lehr received a wire this week to the effect that Maurice Maeterlink, noted Belgian poet and dramatist, best known in this country as the author of "The Bluebird," will leave New York in a few days for Los Angeles to begin work on his first play written exclusively for film production.

Samuel Goldwyn announced the signing of a contract with Mr. Maeterlink in this telegram. Mr. Maeterlink will make the Culver City studios his headquarters while in Los Angeles and expects to devote some time to a study of the motion picture industry to prepare himself for the writing of screen plays.

Arthur F. Statter, formerly scenario editor at the Jesse D. Hampton studios, and before that scenarist with Universal, Ince and Triangle, is here in our scenario department under J. G. Hawks.

Mr. Statter is a clever writer, and a newspaperman of many years experience. He has also been in public life, as for seven years he was in the senate as committee clerk. Later he was secretary to Secretary of the Treasury Shaw, and was assistant secretary of the treasury, appointed by the late Theodore Roosevelt.

He is a mighty fine chap, and a worthy addition to the Goldwyn family.

Clarence Badger puts over the new stuff all the time. He went up country to get a sandstorm, but no wind was on hand, so he took the rear wheel off of a flivver, attached a propeller, and zowie—it kicked up as much dust as a regular March wind. Irene Rich "drove" the wind while Will Rogers cranked it up. Marcel Le Picard did some fine sand photographing, too.

Visalia, a peaceful and beautiful town, will be livened up a lot when Director Harry Beaumont invades it next week to make scenes for "The Great Accident." He will hold an election at night, and the whole town has promised to turn out and be "movie stars." Norbert Brodin will crank on them.

Frank Lloyd and Pauline Frederick are in Victorville getting scenes for the new picture. Dev. Jennings is securing some fine photography. Lewis Physioc said so, and we saw some.

Nick Cogley doesn't care to ride in an aeroplane. When he was on location near Santa Cruz with the Badger company and word came from the Goldwyn studio that Manly would be up in an aeroplane to whisk him down to Culver City to do a scene in the Edgar pictures, Nick balked.

"There's nothing in my contract that calls for such stunts and I won't go," he flatly declared.

After they had enjoyed considerable fun at Nick's expense he was informed that it was all a joke.

There is one delightful thing about Pauline Frederick. She is invariably on time. The other morning she was chatting with the electricians on the set when Director Lloyd and Camerman Jennings came dashing in, quarter before nine.

Billy Reiter received a handsome double-tooth Elk's charm, set with precious stones, which he values highly, because it came from his own family.

They were ready to shoot a scene the other day on stage No. 1, in which Reginald Barker, directing, rises to meet Mary Roberts Rinehart. Mr. Barker arrived, with his makeup on, and, not seeing Director Scardon about the stage, stepped to the door and sung out, "Where's my director?"

Lefty Flynn is up in the air. A thief stole his safety lock, and left the car. Now Flynn wants to meet the thief, and says he will buy him a dinner at the best cafe in town—some thief.

Pauline Adler has recovered from a bad cold, which might have turned into something worse, but she just said "It cannot," and it did not.

Edfrid A. Bingham, we are delighted to note, is now walking without crutches. He had a bad siege with his knee after the car accident, and everybody is glad to see him around again.

To be a well known film actress yet never to have been in New York is unusual. Jane Novak, who plays with Pauline Frederick, has never seen the twinkling lights of Gotham however, nor set foot under a Broadway table.

This week The Skeleton was printed on the new press right here in our own studio. F. H. Peck is the man who handles this job, and we are proud of the work.

THE STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

| No. | DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|-----|--------------|-----------|-----------|-----------|----------------------|--------------------|---------------|---------|---------|
| 90 | Hunter | All-Star | Camp | Barlatier | Earth Bound | King | Bingham | Miranda | Dec. 16 |
| 93 | Schertzinger | Normand | Bruster | Webber | Slim Princess | Ade | Duffy | Dennis | Feb. 2 |
| 95 | Lloyd | Frederick | Weil | Jennings | Roats of Destiny | O. Henry | Nash | Kern | Dec. 26 |
| 96 | Badger | Rogers | Flood | LePicard | Les' Call Me Jim | Holland | Lowe | Dennis | Jan. 7 |
| 97 | Beaumont | Moore | Babille | Brodin | The Great Accident | Williams | Bingham | Bishop | Feb. 7 |
| 98 | Worsley | All-Star | Dugan | Short | The Penalty | Morris | Kenyon | Hull | Feb. 7 |
| 99 | Green | Fickford | Reiter | | Double-Dyed Deceiver | O. Henry | Lowe | Hull | Casting |
| 100 | Barker | All-Star | Stallings | Hilburn | Branding Iron | Burt | Hawks-Schayer | Kern | Feb. 6 |
| 101 | Ballin | Kennedy | Bern | Andriot | Trimmed With Red | Irwin | Taylor | | Jan. 19 |
| 102 | Hopper | All-Star | Wellman | Mescall | Edgar No. 2 | Tarkington | Kent | Futter | Cutting |
| 103 | Olcott | All Star | Manly | Rounds | Scratch My Back | Hughes | Hughes | Miranda | Feb. 3 |
| 106 | Scardon | | Wright | Brautigam | Milestones | Bennett Knibb'auch | Clawson | Miranda | Casting |

SAMUEL GOLDWYN ARRIVES TOMORROW

When Mr. Goldwyn comes to this city Sunday, it will mean much to the western headquarters. Our chief has not been here since late in the summer, and also since the many changes and additions have been made. We all are ready to welcome him to the west again.

Since he was here much has happened. Big stories have been secured, new stock players signed, additional directors engaged, and tremendous strides in building, progress and advancement have been made. Also, a lot of new capital has come in, and the whole business enlarged, all of which indicates that the name of Goldwyn will this year play a more prominent part than ever in the world of motion pictures.

And when he gets here he will see eleven companies at work, the largest number that has ever been engaged in production at this place. Mr. Lehr is preparing to welcome him tomorrow morning.

Mabel Normand is going to have a great offering in "The Slim Princess," which she started this week with Victor Schertzinger. Tully Marshall, one of the best character actors on the screen, is playing in it. George Webber is the camera artist.

We have discovered what Wyndham Standing's pet aversion is. Dogs! If you do not think so, ask him—then prepare to duck.

Tom Miranda is collecting films. Take a look at his reels. They are all earthbound—and he has not cut a foot as yet!

AROUND THE LOT WITH JACK

Wonder who Gene Richee was looking for the other day when he searched the entire studio.

Joe Mingo, our graftexer, has taken up exploring as a pastime. Saturday night he braved the odors of the stockyards and made his way to the wilds of Huntington Park.

On his return he gave out the information: "It costs you a nickel to ride out there but you get six 'scents' back."

Recently Mr. Harkness, our telegrapher, received a tender little eistle calling his attention to the fact that inasmuch as he was Official Health Officer of Culver City he should exercise his authority over the remains of a canine which decorated the sidewalk not far from the studio. Evidently he heeded the suggestion, as we've noticed a decided clearing.

After listening to Joe Miller and Earl Cabott boasting the merits of their respective automobiles, Al Green, heel drainer, figured it would be cheaper for the company to give them time off to decide the question.

Joe and Carl (as the boys call 'em) got their machines and with Al, (ditto) as referee they marked out the course.

Everything went well as Carl and Joe raced neck and neck down the boulevard, until Earl, who had barely nosed out his opponent, crossed the tape. Then, and not until then, did he see an accredited official of the law waiting for him with watch in hand. "Wonder how much this will cost me?" thought the winner.

Just then the cop looked up disgustedly and remarked: "It's all right, boys, neither of you broke the limit."

Reginald Barker and Charlie Stallings, with Percy Hilburn, returned from a ten days' trip covering 2000 miles. Some trip, and mostly by motor. They went to and fro, in search of proper scenes, and finally got them.

Cliff Robertson, casting director de luxe, had his car stolen, but got it back. Funny!

If you want to hear a funny story ask Mr. Buell to tell of his mixed shipment!

FELIX FEIST LEAVES TO CONTINUE TRIP

Felix F. Feist, prominent official of the Goldwyn Distributing Corporation spent three short days in Los Angeles, and a couple of hours each day at the studios as the guest of Mr. Lehr.

Mr. Feist, though we got to see him but for a fleeting moment, impressed us as a very dynamic and pleasing gentleman. His correspondence has always been interesting and cordial, and everybody who had the good fortune to receive that magnetic handshake of his, was mighty glad to see him in person.

He continues his trip around the United States in the interest of Goldwyn Pictures and the distributing corporation. We are only sorry he has so little time in this locality.

AH, HA! HENCE HIGH SALARIES

Recently, before Federal Judge Landis of Chicago, one defendant in court charged with the abuse of a federal labor ordinance, claimed that he being an actor, was not to be classified as a laborer. The Judge claimed an actor, though an artist, is a laborer.

The Judge won.

Claude Hutchinson, head electrician for the Lloyd company, has a fancy taste in eatables. He has a choice bed of watercress in his garden and he makes everybody on the set hungry telling about the delicious things which can be made with watercress.

If the Badger company had to depend for their food on the amount of news they sent the Skeleton from Santa Cruz location, Will Rogers himself would have to go out and shoot shell fish. They never sent a word, and we hear they had a lot of excitement up there.

The Studio Goldwyn Pictures Corporation of New York Skeleton

Vol. II

CULVER CITY, CAL., FEBRUARY 14, 1920

No. 9

AMERICAN EXPEDITIONARY FORCES
OFFICE OF THE COMMANDER-IN-CHIEF
Phoenix, Arizona,
January 20, 1920.

Mr. Abraham Lehr,
Goldwyn Studios,
Los Angeles, California.

MY dear Mr. Lehr:
Permit me to thank you and your
associates again for the courtesy you
extended me and my Staff in conduct-
ing us through your interesting studios.
We enjoyed it very much indeed.

I especially appreciate the
golden key to your studios, which was
delivered to me by aeroplane. I shall
prize it as a token of your warm
Hospitality and welcome.

With very best wishes, believe

Cordially yours,
John J. Pershing



When
GENERAL
PERSHING
visited the
Goldwyn Studios
See Page 2

THE STUDIO SKELETON

Every Saturday The **Studio Skeleton**

Of by and for
the Goldwyn Personnel

CLARKE IRVINE.....Editor
Printed on the lot by F. H. Peck

Scissors Welcome Credit
Appreciated Contributions expected from everyone

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| H. A. White | Joe Mingo |
| R. E. Dawson | Lloyd Roby |
| J. C. Gault | Secretary |

Little Words

The other day in a certain department I heard a man say "Oh, excuse me please, old man—I'm sorry."

Just a few words, but they mean much; just the tone he used when saying "I'm sorry." The other replied with a smile "All right, old top, go ahead." And they passed down the hall.

It seems that in every branch of this huge organization there are apostles of generosity; knights of politeness, and aces in everyday life when it comes to kindness, brotherly affection and general all around "good humoredness."

These are the fellows that put themselves wholly into Goldwyn organization; into its pictures; into the very heart of the studio. These are the men we love to meet, know, and hold firmly as lifelong friends.

Every day when visitors enter they at once exclaim, "Oh, is this a studio—my, I thought it would be like a dark old factory. This is glorious; and how everybody smiles and seems to be so happy."

This is all true, and we appreciate the atmosphere that has been built up. It conduces to health, good work, clean thinking and living, and above plain work; Goldwyn quality.

A quality studio makes quality pictures. That is why Goldwyn Pictures are Quality Pictures. We are indeed united. That is strength.

Somebody said they saw Mr. Hunter's goat but Walt Cameron proved that the one on Stage One was his own.

Jack Sayre has to miss his Sunday in the mountains because a company must be sent off to San Diego. Jack seldom misses his weekly hike to the hills.

Abraham Lehr Elected President M. P. P. A.

The Skeleton has just learned that Mr. Lehr was elected president of the Motion Picture Producers' Association at the meeting held in Los Angeles Wednesday night. The association is composed of the big producers of the Southland.

Mr. Lehr has been an active member since coming to the coast and has served on various important committees. Thomas Ince, elected second vice president, was among the other officers chosen.

Dev Jennings received a note from a fan. It is not often that a cameraman gets a note, but Dev is highly elated. The writer says: "I surely enjoyed your work in making 'The Woman in Room 13.' I think Miss Frederiek looks her best in this picture. I am an amateur photographer and I love to see beautiful scenes like you make in the picture. Keep up the good work."

Ethel Grey Terry has two things to look forward to in the very near future. Her mother, Lillian Lawrence who has just closed a successful New York season, is coming west to stay indefinitely—and, she is going to make her first flight in an airplane—with a lot of loops and dips promised. Now she is debating whether to wait for her mother, or fly first.

T. Hayes Hunter is still shooting "Earthbound," and Tom Miranda, who is to cut it, says it is going to be some picture. Flora Ravalles, who plays one of the prominent parts, is living at the beach, and she, too, says it is going to be a fine picture. It is a Goldwyn year.

FOUND — A gold signet ring. Owner may obtain same upon identifying ring. Apply to A. T. Middleton.

Irene Rich has been suffering with a bad cold and the grippe.

Have you tried the new steps to the third floor of the wardrobe building? The Skeleton is now located on this floor. Come up.

S. Snowden Cassard, sales manager of the Nicholas Power Company of New York, was a visitor here this week. He was very interested in the studios and our several projection rooms. He was accompanied by John P. Filbert of the Pacific Amusement Supply Company of Los Angeles.

We noticed a number of Goldwyners at Wallie Reid's charity ball. Cliff Robertson and wife did a triple toe tango, and Tom Miranda with Friend Wife fixed it so they had three encores to a wonderful foreign waltz. Melton Hamilton was enjoying everything, and T. Roy Barnes was kept busy all evening. It was a good party.

When General Pershing Visited the Studios

The layout on the cover shows a number of pictures of General Pershing at the Goldwyn Studios. There is a reproduction of his letter to Mr. Lehr, who was the host that day, and a picture of the solid gold key which was given him as a souvenir.

The upper photograph shows the party looking on while Pauline Frederick made a scene under Frank Lloyd's direction. Left to right they are: Mr. Litson, Mr. Lenr, the General, and his aide, Col. Quackmire.

The middle shot shows the General about to inspect the studio ex-service men, of which William Wellman, Lieutenant in the Lafayette Escadrille, heads the line.

The lower picture shows Clarke Irvine, ex-Navy man, presenting the golden key to the General. Major Snyder wears the silk hat. Col. Quackmire is at his left. The key was dropped from the Goldwyn airplane by Lieut. G. B. Manly, another studio ace who did great work overseas.

The reason for the smiling faces is that Irvine has just told the General about the key, remarking upon its size. He said: "You may not be able to get it on your key ring, but you will find it a mighty fine key, because it fits the door of a very interesting place."

The General's letter bears out the statement, and if you had seen him double over with laughter on the Hopper set, you too, would know.

Reginald Barker Weds

Director Reginald Barker was married to Clara Williams last Saturday evening, the ceremony being performed at his home, with Mr. and Mrs. Abraham Lehr, Mr. and Mrs. Charles Stallings, Mr. and Mrs. James Neill, and Mr. and Mrs. Percy Hilburn present.

Billy Wellman is an ace in many ways. We note that he is listed among the stars playing at local theaters. You will see him in "The Knickerbocker Buckaroo" at the College Theater.

CURIOSITY

When the workmen own the workshops;
And the railroad men the rails;
And the grocery clerks the groceries;
And the mail clerks own the mails—

When the preachers own the pulpits;
And the pressmen own the shops;
And the drillers own the oil wells;
And the jails are owned by cops—

When conductors own the street cars;
And each driver owns his bus;
Will you tell us common people—
What in hell becomes of us?

—Judge.

THE STUDIO SKELETON



Louis Sherwin says he is "editing titles" at his hotel. Oh, sweet solitude!

Bert Crossland, leader of the Goldwyn Band, is on the job once more, but he is not up to standard for weight lifting.

One of the Goldwyn stars is in bed with the measles. Who? Well, folks it is Jimmy Rogers, and he is coming along nicely.

Mary Roberts Rinehart and Dr. Rinehart have returned to Pittsburgh after spending an enjoyable sojourn in the West.

Evidently the Editor of the Family Affair has never been to California, the way he pans the state. We have sympathy for him!

William A. Johnston, president and editor of the Motion Picture News, was a visitor here this week as the guest of Mr. Lehr.

Charles Russell, the well known western painter was a guest of Will Rogers this week. Bill seems to be breaking his record.

Chic Sale, who with only a few other men is the only one able to make us cry by laughs, was a visitor on the lot, being the guest of Will Rogers.

Harry Beaumont is using Peggy, that intelligent looking pup of Airedale descent that belongs to Billy Fitzgerald of the commissary. Tom Moore has a hard time making the dog behave.

Ralph Block who headed the exploitation department in New York, has been sent to London to open a like office. He is succeeded by Nat Olds, a well known newspaperman of New York.

Jack Pickford, by his daring aero stunts, has won for himself the soubriquet of "Ace of Aces." The other afternoon he flew over swooped down and lit on the roof of Stage Six, continued his flight and went around the flagpole, then skyward.

The long looked for motor generator set was finally installed this week. It gives us the largest generating capacity of any studio, a 450 horse power motor doing the work. This gives quality lights for making superfine photography.

Our publicity department has joined the press agents' "union" or some such club and they hold the next meet on Washington's Birthday. Could there be a better day for a gathering of press agents?

Poole Makes California Most Popular Theater

The response of the public is manifested in the capacity attendance which the California Theater is enjoying under the managing directorship of Robert Poole, due, largely, to the many fascinating surprises he is giving in the artistic combination of scenery and music in illustration and interpretation of the pictures presented. He is creating a new ideal in each presentation and each week is characterized by a series of surprise features which have won the delighted recognition of



ROBERT POOLE

the thousands who are crowding this popular playhouse.

There is a stamp of the genius to all of his work that places him in the foremost ranks of present day exhibitors and this is destined to make both his name and the name of the California Theater synonymous terms with all that is finest in photoplay presentation.

Where We All Are

Week of February 15

HELENE CHADWICK, The Cup of Fury, New Palace, 21.
MABEL NORMAND, Pinto, Neptune, Venice, 20-22. Jinx, Dreamland, 21.
PAULINE FREDERICK, Bonds of Love, Sunbeam, No. 2, 19.
MADGE KENNEDY, Strictly Confidential, Dreamland, 17; Sunbeam, 17.
WILL ROGERS, Jubilo, La Tosca, 15; Apollo, 15; Meralto, 20; Crescent, 21; Sunbeam No. 2, 21.
GERALDINE FARRAR, Flame of the Desert, American, 16-18.
TOM MOORE, Toby's Bow, American, 19-22.
CULLEN LANDIS, The Girl from Outside, Dreamland, 15; Owl, 17-18.

Fred Miller, one of the big bugs at the California Theater, we are pleased to state, has taken unto himself a bride. Congratulations Fred.

Clarence Badger was on the sick list three days this week, but Thursday morning was back on the job.



Tom Miranda closed his sedan door on his shin and now goes around lame(enting).

Will Rogers has nicknamed Big Boy "Boob McNutt," and now we may look for more fireworks and wrestling matches.

Ernie Miller, cameraman, is a regular patient at the hospital because he has an injured foot and has to wear a slipper.

Will Rogers, seeing Jack headed for the main exit, yelled to Frank Ibbotson, "Hey, thar, run an close my dressing room door, I don't want my clothes all mussed up!"

Robert Poole, director of the California Theater fell on the slippery cement steps and sprained his hip. We know because we saw a nice stenographer acting as nurse with the lunch stuff, and so it must be true. Just the same he has a fine show on this week.

We are meeting a lot of good old fellows around here these days. First Jim Kirkwood strolled along in his western garb, and then Nigel Barrie and Raymond Hatton, and now Russell Simpson. T. Hayes Hunter used to be in New York with Jim, and all around, it is a sort of actors' reunion.

"DOUBLE DYED DECEIVER"

DIRECTOR: AL GREEN

CAST

| | |
|-----------------------|------------------|
| Character | Name |
| The "Llano Kid" | Jack Pickford |
| Estella | Marie Dunn |
| Senor Urique | James Neill |
| Senora Urique | Edythe Chapman |
| Thacker | Sydney Ainsworth |
| Secretary | Manuel R. Ojeda |

"SCRATCH MY BACK"

DIRECTOR: SYDNEY OLcott

CAST

| | |
|-------------------|-----------------|
| Character | Name |
| Val Romeney | T. Roy Barnes |
| Loton | Lloyd Whitlock |
| Madaline | Helene Chadwick |
| Johoda | Cesare Gravina |

"THE BRANDING IRON"

DIRECTOR: REGINALD BARKER

CAST

| | |
|---------------------|-------------------|
| Character | Name |
| Joan Carver | Barbara Castleton |
| Pierre Landis | James Kirkwood |
| John Carver | Russell Simpson |
| Prosper Gail | Nigel Barrie |
| Jasper Morena | Sydney Ainsworth |
| Mrs. Upper | Marion Colvin |
| Maude Upper | Joan Standing |

"THE GREAT ACCIDENT"

DIRECTOR: HARRY BEAUMONT

CAST

| | |
|---------------------------|------------------|
| Wint Chase | Tom Moore |
| Mr. Winthrop Chase | Andrew Robson |
| Mrs. Winthrop Chase | Lillian Langdon |
| Hetty Morfee | Ann Forrest |
| Jack Routt | Philo McCullough |
| V. R. Kite | Otto Hoffman |
| Williams | Edward Mc Wade |

THE TRAIL OF THE GOLDWYN CAMERAS

| No. | DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|-----|--------------|-----------|-----------|-----------|----------------------|-------------------|---------------|---------|---------|
| 90 | Hunter | All-Star | Camp | Barlatier | Earth Bound | King | Bingham | Miranda | Dec. 16 |
| 93 | Schertzinger | Normand | Bruster | Webber | Slim Princess | Ade | Duffy | Dennis | Feb. 2 |
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| 96 | Badger | Rogers | Flood | LePicard | Jes' Call Me Jim | Holland | Lowe | Dennis | Jan. 7 |
| 97 | Beaumont | Moore | Babille | Brodin | The Great Accident | Williams | Bingham | Bishop | Feb. 7 |
| 98 | Worsley | All-Star | Dugan | Short | The Penalty | Morris | Kenyon | Hull | Feb. 7 |
| 99 | Green | Pickford | Reiter | | Double-Dyed Deceiver | O. Henry | Lowe | Hull | Casting |
| 100 | Barker | All-Star | Stallings | Hilburn | Branding Iron | Burt | Hawks-Schayer | Kern | Feb. 6 |
| 101 | Ballin | Kennedy | Bern | Andriot | Trimmed With Red | Irwin | Taylor | | Jan. 19 |
| 102 | Hopper | All-Star | Wellman | Mescall | Edgar No. 2 | Tarkington | Kent | Futler | Cutting |
| 103 | Olcott | All Star | Manly | Rounds | Scratch My Back | Hughes | Hughes | Miranda | Feb. 3 |
| 106 | Scardon | | Wright | Brautigam | Milestones | Bennett Knoblauch | Clawson | Miranda | Casting |

**Mr. Goldwyn Speaks
Before L. A. Ad Club**

Tuesday noon Mr. Goldwyn spoke to several hundred members of the Los Angeles Ad Club, a live-wire organization of about 700 top-notch business men and advertising experts. His talk was on "Honesty in Advertising." He impressed his ideas about telling the truth in ad copy. That is the Goldwyn policy; absolutely to tell the truth, then there is no dissention, no chance for come-back, and all makes for better business. His talk was well received.

**Around the Lot
WITH JACK**

Clarence Bull, our still photographer, has had a slight cold, but is now on the road to recovery.

Bert Terrell, our gateman, is getting round-shouldered from carrying around that large emblem which gives him the power to apprehend law-breakers.

After carrying his pipe with him when traversing about 50,000 miles, during his service in the U. S. Navy, Ralph Dawson dropped it the other evening as he was about to depart for home.

It broke, but considering its strength, it is a wonder it didn't get up and walk home.

Messrs. Campbell and Flag of the Los Angeles Record, with a party of friends, looked over the studio this week and were very interested.

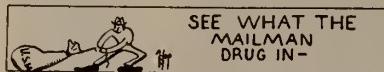
One of Miss Schreiber's assistants discovered a hard-hearted man recently while enroute to Los Angeles on one of Mr. Shoup's electrics.

Finding that she couldn't get away with giving him a ticket which was overdue, she tried a smile (one of those sweet ones you can't resist), but it failed to get over.

Cheer up, Miss _____, we'll have Mr. Shoup put on some new conductors.

Gene Riches stepped out last Sunday to the home of Johnny Jones and secured some clever pictures of "Edgar" and his family.

Did you hear anything drop yesterday, Friday, the 13th? Only one more this year—in August.



JONAH JACK!

Jack had a job,
And the job was hard.
Planting onions
And raking up the yard.

Jack got tired,
And decided to run away.
So he went to the docks
On a hot summer day.

Along come Noah,
In his great big Ark.
He put Jack Dennis
With the dogs that couldn't bark.

The dogs didn't like
Jack's locomotion;
So they pitched him out,
In the deep briny ocean.

Jack did squirm
And dance the scale:
For he landed in the belly
Of a dog-gone whale.

The whale didn't like Jack,
Because he was too witty.
So he pitched on the shores,
Of Culver City.

When Goldwyn found Jack
He found him in his doom.
And made him cut pictures,
Like Kennedy's "Angle Bloom."
Pretty good—too!

Pauline Frederick had to ride a horse at Victorville in her picture. She became attached to the animal, and upon inquiring the owner, found it to be Walt Cameron of the studio. She entreated—oh, well, the horse returns with her and will occupy a stall in the barn on her new farm.

Gerald Duffy's wife had a narrow escape. Her machine was struck by a car and knocked twenty feet, throwing her out and causing her a number of cuts and bruises. She is much improved, but is still suffering from shock.

Jack Pickford left HIS car in the shop when he went to New York, and now his Loco is all shining blue a beautiful job, with natural wood bows in the top and so on.

**Victor Schertzinger
Loses Beloved Mother**

It is with heartfelt regret that The Skeleton is obliged to record this week the death of Victor Schertzinger's mother. Our sympathy is something that cannot be expressed in words, or even told in printed words.

We know that Victor has been a dutiful and loving son, and so he can rest his sorrow in the knowledge that the dear old soul has gone to that undiscovered country whose limits are only eternity after, a successful life—and with the deep love of a noble son.

"OH, MARY BE CAREFUL!"

LETTY, THE GIRL FROM OUTSIDE, was walking down the STREET CALLED STRAIGHT, with LAUGHING BILL HYDE, who was TOO FAT TO FIGHT, discussing the HARD PROPOSITION OF A MAN AND HIS MONEY, when they met SIS HOPKINS, THE PEST, TRIMMED WITH RED, who was looking for ONE WEEK OF LIFE.

Just then GAY LORD QUEX, the DOUBLE DYED DECEIVER, dashed into view and said, "This is STRICTLY CONFIDENTIAL, but the SILVER HORDE is mine, so let's buy some DUDS, and take the ROADS OF DESTINY to the CITY OF COMRADES."

There, DAUGHTER OF MINE met THE FEAR WOMAN, who took her UPSTAIRS to the WOMAN IN ROOM 13 and showed her THE WRONG DOOR. THE BLOOMING ANGEL paid THE PENALTY and that's WHEN DOCTORS DISAGREE.

Believe me, it's GOING SOME to SCRATCH MY BACK, even if it is a JINX as was proved by THE GREAT ACCIDENT and the DANGEROUS DAYS of the war when they used THE BRANDING IRON and THE TURN OF THE WHEEL to open THE EYES OF TRUTH.

We Should Worry

It is said that Californians spend \$10,973 a day for gasoline, and to hear some of the fellows on the lot tell it, they are spending a large portion of it.

The Studio Goldwyn Pictures Corporation of New York Skeleton

VOL. II

CULVER CITY, CAL., FEBRUARY 21, 1920

No. 10



Pauline Frederick

Once more we see the smiling face of Pauline Frederick, the Goldwyn Star who has just completed "Roads of Destiny" under the capable direction of Frank Lloyd. This star is one of the most popular in the country, and also on this lot. Her middle names would be Sunshine, if she had any, for she is a regular devotee of that mode of living. Every person in her company adores her, and everybody she meets, she is likewise the recipient of genuine friendliness.

THE STUDIO SKELETON

EVERY SATURDAY

The Studio Skeleton

Of, By and For the Goldwyn Personnel

CLARKE IRVINE.....Editor

Scissors
Welcome

Credit
Appreciated

Life is just like a regular bank; you can check out no more than you deposit. joys come to you only in return for joys you give.

Some folks are terrible misers; gronches who sit and hold their cash and their jowls and wonder what Tomorrow will bring; if their Phantom Ship will ever appear in the offing, laden with riches and joys.

Those men never see the sun shining on the shore of Today; on that vast sparkling strand of the Ever Present. They are the Hangers-Hack who are harnessed to themselves forever.

But look at the fellows of Today; bright chaps who see what the Present holds, and who do not build on the ship that they do not know where it started from or where it may be at the present moment.

Will Rogers, for one, is of the latter type; full of joy and living. He is getting more out of one minute of life than the average dozen fellows get out of a whole day.

Clad in old corduroys, a slouch coat, a soft hat and a collarless shirt, he wanders around the country, never worrying about the ship that did not arrive—the ship is always tied to the dock of opportunity, waiting for you to bend your shoulder to the truck and unload it.

Will gets a lot of joy in one day with a rope that cost but little, while some drooping-mouthed millionaires cannot find a laugh even in a solid gold barrel of monkeys.

Take Mr. Lehr for another Apostle of work and joyful dignity. He never takes it for granted that his ship is somewhere on the dip of the sea; he masters his obstacles today, like a regular army general, and he gets over them.

His assistant, Milton D. Gardner, has no time to sit and dream of what might be. He "ups and does," just like his boss.

This is not a sermon, but a hint: Do not delay the glad business.

Keep watching for the little things to do that will pave the way for success. Every man has a chance, and he is the juggler who drops those chances into his own hat.

Step on your attention and let slip your shoulder on the wheel.

Dig in and then—DIG IN.

Mr. Goldwyn Honored At Studio Dinner

In honor of President Samuel Goldwyn, who is making a short sojourn at the studio, Vice President Abraham Lehr gave a dinner Tuesday evening in the studio cafe to which were invited all the executives, authors, directors and stars.

It was a remarkable gathering, a heart to heart conference as it were, that showed, without the shadow of a doubt, the remarkable spirit of cooperation that permeates the entire Goldwyn organization.

After an excellent dinner arranged by W. F. Fitzgerald and enlivened by music under the direction of Bert Crossland, there were many informal addresses called forth by Thompson Buchanan who served as toastmaster of the occasion.

Mr. Goldwyn's remarks were exceptionally inspirational and carried to every man and woman present the firm conviction that Mr. Goldwyn has undoubtedly the firmest grasp and the biggest conception of the motion picture business of any man in the country.

Talks were also made by Vice President Abraham Lehr, Gouverneur Morris, J. G. Hawks, Reginald Barker, Victor Schertzinger, A. C. Gibbons, Henry Ittleson and the board of directors, Sidney Olcott, T. Hayes Hunter and Tom Moore. Mabel Normand also made a talk and as usual went right over the top for laughter and fun. The hand she got was nearly enough to shake the plaster from the building.

Bob Hall of the Orpheum gave one of his inimical spontaneous talks in rhyme. Vocal music added to the joy and every member of the studio staff present voted the occasion happy, profitable and inspiring.

Elizabeth France was born in Little Rock, but went to New York at an early age, then she joined the Follies, and now of course she is with Goldwyn, making flitting tintypes, as T. Roy Barnes calls them.

WHAT IS PEP?

It's the thing which makes the lambs gambol with glee, the colts prance with joy, the calves throw up their tails and run like fury, the birds sing in split-throat notes, the frogs croak upon the creek bank, the insects buzz and bum in the air, the milkman whistle as he jogs along, the blacksmith laughingly beats the iron into shape, the ploughman urge his horses with a "gee-up-there," the engineer wave a kiss to his sweetheart as he throws open the throttle, the woodman smilingly plunges his ax into the giant tree, the banker and merchant rush to their work with a cheery "bye-bye," the mechanic and laborer fairly dance to the folks, the soldier "go over the top" with clenched jaws and courage that knows no fear, the five salesmen lie to his calls with shoulders squared, pride in his heart and nerves tingling with the anticipation of new success. Oh, "pep" is anything that puts happiness in the heart, energy in the body, determination in the soul and invincible courage in the will.—Family Affairs.

Confidentially Speaking

It appears that we have in our literary midst contortionists of no mean ability, when it comes to perfectly good English phrases into gymnastic hyperboles, in other words, giving our language far vaster powers than one would at first glance suppose possible.

In order to involve the fewest personalities, we mention them only as creations of "those present," among whose choice masterpieces we find:

The bathtub is running over.

He dashes out, his bathrobe flying behind him.

Holding a number of papers in his hand and talking to them earnestly.

Pulling the judge's ear down to hers, as her eyes roll to the ceiling.

The following being some of the most popular:

He sweeps her up in his arms—he gathers her to him—(or mayhap)—he folds her to him, (it being an even split with the last three mentioned).

—Euphemia.

Around the Lot WITH JACK

Our friend, Guy Price, of the Herald, has recuperated from the Flu and is back on the job again. Herb Kronen and Ray Davidson held down the desk while he was away.

The Studio Publicist Association, of which the entire Publicity Department are members, plans to celebrate Washington's Birthday with a big blow-out. They (the SPA) represent the same thing Washington stood for. Every member expects to send out a true story APRIL FIRST.

Don Keyes, he who used to pack the graftex around our fair studio, writes from Sydney, Australia.

He doesn't think much of ocean traveling as he spent all his time being sick.

He claims the Board of Education has the wrong dope in connection with the teaching of the English language. He tried to kid some women and they couldn't understand him. He found out later they were ENGLISH.

He also said "—" about some native girls he saw at Honolulu.

Sydney is laid out about the same as Boston—not much sense to the way the streets run.

He states he will write again.

Where We All Are Week of February 22

JACK PICKFORD, Little Shepherd of Kingdom Come, California, 22-28.
HELENE CHADWICK, The Cup of Fury, La Salle, 22-23.
MABEL NORMAND, Pinto, Alvarado, 26-27; American, 26-29; Jinx, Laughlin, Long Beach, 25-28.
WILL ROGERS, Jubilo, La Petite, Ocean Park, 22-24; Sunbeam, 26; Casino, 22; La Salle, 24; Theatorium, 28; Almost A Husband, Wigwam, 23-24; Arlington, 28.
GERALDINE FARRAR, The World and Its Woman, Sunbeam No. 1, 28.
TOM MOORE, Lord and Lady Algy, Windsor, 28.

Lillian Sylvester has been signed to play the sister in "The Slim Princess" instead of Mildred Lloyd.

THE STUDIO SKELETON



Sidney Olcott, who recently joined the Goldwyn staff of directors, landed Cesare Gravina, one of the best known veterans of the Italian stage for a role in "Scratch My Back" after seeking him by telegraph and cable all over the United States and Europe for three weeks. He found him in San Francisco when he went there with his company. Incidentally Mr. Olcott introduced Signor Gravina to filmdom giving him a part in "Poor Little Peppina" when he was directing that play.

Clarence Badger is out again, having been confined to his bed with a bad attack of lagrippe.

Frank Lloyd did a scene himself this week in the new Frederick picture. He acted as cashier in the Alaska gambling house, and made a fine scene, too.

Will Rogers has been invited to attend the annual banquet of the Yale Alumni Association of Southern California, which is to be held Friday evening, February 27, at the University Club. More than 400 Eli graduates will be present on this occasion to hear his "Rogersisms."

G. B. Manly, assistant to Sidney Olcott, had to get into his actor togs while some scenes in "Scratch My Back" were being taken in San Francisco. Manly says he "doubled" three times in leading parts; first, a taxicab passenger; second, another taxicab passenger; third, a passenger on the boat.

Did you see Mabel Normand's new dog? It is of the Chow variety and Mark Harrington has the time of his life keeping track of the little brown ball of woolly canininity, (righto.)

The many friends of Madge Kennedy will regret to hear the news from New York that she is ill at the present time and work on her forthcoming production "Trimmed With Red" has been temporarily suspended.

Dev Jennings is sporting his dandy camera cover of solid leather which Tox Mix presented to him when he was over shooting for him.

Mason N. Litson is suffering with a bad attack of bronchitis. He went home Monday afternoon.

Artless Ads

Sarah Steinberg left a card with Jack Savre, assistant to Casting Director Clifford Robertson, and under the name it informs that she is "The Mother with the Three Children, Character Actors WARDROBE FOR ALL ACTIONS."

Schertzinger Writes New Song for Mabel Normand

Victor Schertzinger promised us a new song to go with "The Slim Princess," Mabel Normand's new picture which he is directing. This week he completed the melody, the words of which were written by Sam Lewis and Joe Young, and which will be published by Waterson, Berlin and Snyder of New York, just about the time the story is released.

Mabel was the beautiful inspiration for the song, and Victor has done himself proud. Here are the words, and the melody is that which you have heard so much of late over on Stage Six. It is very catching.

The motif is oriental, as the name, "Oriental Magic" might imply. It is a fox trot and will no doubt become an instantaneous hit in addition to being a popular musical accompaniment to this Normand picture.

Read these words, then hear Victor play the melody with his jazz band. Nobody can keep still when he plays. A Yogi man from Hindustan
Called on me last night in my dreams,
A Ball of Crystal he held in hand
And asked me if the future I had planned.

With eyes ablaze within his gaze
He claimed to see my love to be.
The thrill awoke me and I cried in vain;
I wonder will I ever dream again.

Chorus:

Yogi eyes. Yogi eyes;
Just like t' e burning sands of Sahara,
A flame, a love your shower,
You hold me in your power.
Yogi wise, make clouds 'rise
For all the sunshine of the future
Lies in your Yogi eyes.

Isn't that a peachering? But hear the music, and your opinion will be doubled. Mabel was SOME inspiration.

Editor Family Affair says his office in New York during the winter has "the gentlest and balmiest of zephyrs ever floating through or by our windows," yes, and how they must feel when said "balmy" breezes are laden with hail and snow.

We might say that California went DRY—what have they in New York that "makes 'em this way?"

Did You Ever?

Did you ever
Get invited to
A nice big
Dinner and
You were going
To meet a lot of
People and you were
Going to make
A big healthy
Impression on
Them and you
Sat down
To
The table
And the first
Course was
Soup and it
Was hot and
You found you
Had left your
Handkerchief
Upstairs in your
Bag?

—Euphemia.



Mason N. Litson, chairman of the entertainment committee of the Acacia club, says there will be a mighty fire dance given at the Culver City Club House on Saturday night, the 28th. Bert Crossland's jazzy jazz band will furnish the music. Everybody is invited to attend.

Our commissary friend, Fitzgerald, loaned his dog "Peggy" to Tom Moore only after much entreaty. The picture started, but somehow Tom could not make the Irish dog take to him, and it departed when his back was turned.

Nine days' search was made, but no dog. Poor Fitz was about broken up, and had not even told his wife—when lo, a grocer's boy of distant Hollywood brought back his dog. So Fitz was spared the sorry task of breaking the news to his spouse.

We do not know whether to expect a raise or a drop in haircut prices because Jim bought a \$50 electric clipper, and he has not yet found whether it saves time or loses it. Anyhow it does the work well.

Suppose Slickum will be investing in a motor driven shoe polisher.

Our publicity department has issued a one-sheet called The Merriphone, which hands out publicity information to the stars, directors, stock players, and to others interested. It also runs "Printers' Ink for You," which shows which publications have your names in current issues. Everybody seems to be editor. If you are interested in securing publicity, go up to the office and read one of these noisemakers.

Polly Adler, secretary to Mason N. Litson, is leaving today for New York where she will join her folks. She asked The Skeleton to bid farewell to all those she did not get to see, and to thank everybody for the many kindnesses shown her during the six months she was here—she hates to go, but you know how it is.

Don Bailey is playing the sheriff in "The Great Accident."

Mason Hopper made a funny scene the other morning. All he had was a junk wagon, a worn out horse, and an old bearded man driving it. The scene was for an insert, but he had a lot of temperament to buck.

Raisin Students

Bill Myers, Lawrence Schreiber and Rusty Coln of the plaster shop are interested in Home Brew Statisties. Somebody dropped a piece of glue in the wine and—well, as Rusty says, "It has body, anyhow."

THE TRAIL OF THE GOLDWYN CAMERAS

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| 106 | Scardon | All Star | Wright | Brautigam | Milestones | Bennett Knoblauch | Clawson | Miranda | Casting |

CLOSE UPS



Will Rogers has had a chinning bar put up in his dressing room on the starboard side of his shower so he can get up a sweat before taking the plunge.

Reminds me that Milt Gardner could only do it five times the other evening when he tried.

Billy Wellman went up seven times, and The Skeleton did it a like number, but the last one took a long time.

"Big" hangs by his toes when he chins himself. He also wrecks the landscape when he comes down.

Now just why does Mabel Normand think Mr. Fuller is pretty adept at managing cars, and things? She thinks a lot of him.

T. Roy Barnes says he will be able to reach any location on his back after he gets through playing the picture "Scratch My Back." He has to.

Priscilla Bonner is playin' Agnes in "The Great Accident."

Aero Club Elects New Officers

The idea of a studio flying club, originated by Clarke Irvine, and started with G. B. Manley, has become permanent for this week permanent officers were elected, but the club idea has drifted apart from the studio as outside flying and interests are to be made.

The organization, originally the Goldwyn Aero Club, has been changed to The Pacific Aero Club, and Mason N. Litson is president, G. B. Manley vice president and general manager. Other officers are H. F. Connelley secretary; R. C. Moore, treasurer; James Johnson, director, and E. H. Barrett, attorney.

A 40 acre landing site has been bought near Redondo, hangars, shops, etc. are to be erected soon.

"Pinto" Brings Normand New and World-Wide Laurels

Mabel Normand's new picture, "Pinto" is having a record run all over the United States. No wonder—she is so full of life, charm, glorious happiness—the picture naturally must reflect her nature.

Below she is seen with her director, Victor Schertzinger. They are "rehearsing" a bit of "Pinto" action.

They are now working on "The Slim Princess," which promises to be another big success.



They were hotly discussing the merits of a scenario. Finally, one said to the other: "No, you can't appreciate it. You never wrote a scenario yourself."

"No," retorted the other, "and I never laid an egg, but I'm a better judge of an omelet than any hen."

NEW DIRT



Harkness returning from town the other night on the car, fell asleep. At Vineyard he awoke, and noted that in seven minutes he would be getting off in front of his cosy door, but lo—seventeen idle, drowsy, minutes passed and he found himself just passing out of Dey Rey, on his way to Redondo. He had to wait half an hour for a car coming back to Culver City.

T. Roy Barnes is making his debut in pictures in "Scratch My Back" under Sidney Olcott. Mr. Barnes let us in on a secret—a new name for motion pictures—"The Jumping Tin-types."

Lloyd T. Whitlock is with us in "Scratch My Back," his first Goldwyn part. His record in picture work shows leads and heavies for Biograph, Kleine, Kalem, Universal, National, Beban and Pickford.

Mabel Normand handed Mr. Goldwyn a big laugh when she called him in to see her dressed in the new rubber suit Bert Isgrigg made for her. In the picture she has to wear the suit to make her look like a real fat woman. She gets more comedy out of it than we supposed possible.

For those who have business with The Skeleton or the Film Librarian, the office is now located on the third floor of the Wardrobe Building, front end. No phone, but plenty of stairs. Come on up.

May Adler has resigned as secretary to Cliff Robertson. She returns to her old home in Omaha, from whence she came last fall.

Jimmy Rogers is going to hold up his dad's picture unless he hurries in his recovery from the measles. Jimmy says "he should worry."

The Studio Goldwyn Pictures Skeleton



Vol. II

CULVER CITY, CAL., FEBRUARY 28, 1920

No. 11



This week we have with us Cullen Landis the youngster who jumped into pictures and made a high water mark for speed. He did "The Girl From Outside," and then Cliff Robertson recommended his being signed. Five years he will be seen in Goldwyn Pictures, and from his hurricane start and subsequent reception, there is no need to say that before his term ends he will be playing in the electrics.

THE STUDIO SKELETON

EVERY SATURDAY

The Studio Skeleton

or, By and For the Goldwyn Personnel

CLARKE IRVINE Editor

Scissors
Welcome

Credit
Appreciated

Here's Good Policy

Jack Gault, secretary to Publicity Director Woodhouse, has this sign in his office. It is good:

"IT CAN'T BE DONE"

Nevertheless

WE DO IT!

Many people often say "You can't do that," but we know that some men will turn right around and "Do it."

Do you do it?

W. F. Fitzgerald who for several years has managed the commissary on the lot, has been promoted to business manager of the laboratory, to fill the vacancy created by the resignation of Mr. Schreckengost.

His place will be taken by C. B. Enderlein, a well known restauranteur of Los Angeles, who is already on the job.

We are very glad to record this promotion, as Mr. Fitzgerald is a likable chap and a diligent worker. He has many friends who will be glad to learn of his new position.

Our Birthday Party

The twenty-eighth, Geraldine Farrar.

The twenty-ninth, Doris Pawn and Edward Jobson.

Times Change

"It used to be in war times they said, you know, that a girl always fell for a uniform."

"That's nothing. I've seen a man fall for a banana peel."

—Euphemia.

Helene Chadwick was working on location with Director Oleott. Suddenly they heard a "whiz-z-z" and something hit the earth nearby. G. B. Manly, who dodged "Archies" during the war, promptly pronounced it a bullet, which must have strayed from some hunter's gun in the adjacent mountains. Miss Chadwick was not scared but she remarked that bullets do not make very pretty noises, especially when they land near one.

Whosis?

IT'S funny—
HOW clever we
THINK we
ARE
HOW subtle
AND full of
WIT
IT'S funny
AND yet there
ARE millions of
MEN
THAT ain't
EVEN heard
OF us
YIT.

Maeterlinck Arrives

At Studios to Write

Maurice Maeterlinck, author of "The Bluebird," and other famous books, Belgium's celebrated poet-dramatist, and wonder-man, is here. He and Madam Maeterlinck arrived Monday morning and were greeted at the station by representatives of the studio, conducted to their beach home, and later brought to the studio for an inspection tour.

The Master is delightfully impressed, both with California and the Goldwyn studios. He will be here for several weeks and no doubt will soon have an interesting little story for us.

Here is what E. J. Mayer of the New York publicity offices wrote about the trip. It is good:

At 9:30 p. m. of Tuesday, February 8, the Maeterlinck party left with



Will Rogers is going to rehearse so he can make a new record.

Walter "Buddy" Sterling, and Walt Cameron journeyed to Tia Juana and looked over the Mexican situation, and other little things.

Cameron found out what the fare from there to San Diego is. He should have known it, but he forgot.

However, he bought a fine horse from the Circle Bar ranch which is for Jack Pickford to use in his picture. It is a spirited animal.

Sophie Wachner, manager of the wardrobe and costume department, will leave for New York March 2 to look over the city.

Irene Rich is preparing for summer. She sews during spare moments on bath suits—two of 'em, and beauties, too. She swims like a regular fish.

During a shooting scene in "The Branding Iron," Richard Tucker has to shoot Jim Kirkwood. He did, in the eye, for the revolver had some kind of powder that spread, and Jim had to stop work and have his eye taken care of.

Mrs. Frank Lloyd has recovered from an attack of the flu. She had her director husband worried for a few days.

Jimmy Rogers is out again. The measles left him as cute as ever, but on account of the eye danger, he will not work for a few days. He said the only regret he had was that Mr. Goldwyn went away before he got to see him.

Young Lady Who Hopes To Sell A Poem To "Life;" Speeches by the Editor of the Daily "Sell;" Speeches, by the First American of His Generation to Discover that Brussels and Brussels Sprouts Are Separate and Distinct; Speeches, by Every Individual Who Helps the Census Taker Buy "A Bunch of Fruit" for the Wall of His "Parlor."—

Speeches!

Banquets!

Receptions—

If set row on row they would stretch from Illyria, O., it is computed, to Singapore, thence back to the Follies Roof, and Southeast to the desk of Howard Dietz at 469 Fifth avenue.

To the Master and his entourage, for this flippancy, pardon; and a paraphrase of something from Mr. Kipling:

I have written the tale of your trip,
For a sheltered people's mirth,
In jesting guise, but ye are wise,

And ye know what the jest is worth.
E. J. M.



a sad heart the slush on the Great White Way; the Bronx, Brooklyn, Greenpoint, Maspeth, L. I.; the East Side, Mayor Hylan, Greenwich Village, the Curb, Delancy street, and other themes celebrated in provincial annals. Headed by the redoubtable author of the exquisite dream, "Pelleas and Melisande" and continuing through other manifestations of Soul to the low expression of the press agent, the amazing argosy and aenied began as Manhattan slipped into the past on the time tables. The band of pilgrims had let go the moorings which bound them to a stern and eighteenth-amendment bound town and in the privacy of the various rooms on the "Mayflower" read the itinerary of the trip and prayed to various egos and gods that the sunshine of California might soon fall across the path.

Rochester, Buffalo, Cleveland, Detroit, Chicago, Kansas City, St. Louis, Memphis, New Orleans, Houston, San Antonio, El Paso, and points west.

Speeches by the President of the Chamber of Commerce; Speeches, by the President of The Women's Club; Speeches, by The Chairman of The Mayor's Committee of Welcome; Speeches, by The Mayor; Speeches, By The Young Man Who Once Sold A Poem To "Life;" Speeches, By The

THE STUDIO SKELETON



One of the coons used in the Mabel Normand picture "The Slim Princess" has a habit of sleeping soundly between acts, so the other day the star brought over a revolver and a blank cartridge. Result, Mr. Negro is now afraid to go to sleep any more for fear he will wake up and find himself scared to death by heart failure.

Civilian Clothes has just finished its run of thirty-five weeks, and the last was as large as the first, even a record breaker. Mr. Buchanan might retire, but he loves writing scenarios too well to do that.

H. E. Edington has spread out in elegance, he bought a new Buick coupe, which he uses to commute between here, the beach and the California Theater.

Andres Robson has been signed to play the part of Mr. Secor in "Scratch My Back," which Sidney Olcott is directing.

Tom Moore in "Toby's Bow," directed by Harry Beaumont, leads at Los Angeles theatres this week, being run in six houses. It is an excellent offering.

Richard Tucker will be seen as Prosper Gail in "The Branding Iron," instead of Nigel Barrie, who was to have played the part.

There is nothing like a good still—if one knows how to run it.

Jane Novak will remain on the lot, having been cast for the part of Joan Caretall in "The Great Accident." Lefty Flynn, Roy Laidlaw and Willard Louis are also in the cast, which Harry Beaumont likes very much.

Clarence Badger had a party for Mrs. Badger's brother, William, the other night. A number of studio folks helped "Brother Bill" count the candles.

Around the Lot WITH JACK

RIGBY!!! . . . TELEPHONE!!!
The above can be heard at any time circulating, rebounding and echoing throughout Greenwich Village.

It has been suggested by several occupants of the Village that everybody chip in and buy a phonograph record of that sentence to save the publicity office boy's lungs.

Clarence Bull, who heads the still department, has been sick for the last two weeks, but is back on the job. Gene Richee filled in while he was away.

Edwin J. Mayer of the New York publicity office, who came west with Mr. Maeterlinck, is gathering a lot of material which he will take back to New York.

"Bravo"

Now comes the time when I make bold
To jot a line 'ere thought is cold.
A tribute to your talents bring—
Your beauty praise, your virtue sing.

Your beauty: Oh! may words respond
As wonders to a magic wand.
When you pass by the flowers smile
Speak each other, say the while:

"Why strive so beautiful to be
We quite despair on seeing thee.
My mind calls up a picture rare
And you its center—stately there.

Your children glide along life's way
Your word their guide from day to day.
Give art your talents generously
Uplifting thousands, like to me.

Life's lessons you do make appear
More clear than prophet, priest or seer.
I see how you do truly glide
Into our hearts and there abide.

But to the point, here I'd record
Of heroine's deed my feeble word.
With mind alert your quickened hand
Leaps to perform when 'er demand—

Is made in time of action—strain
Swift to help or soothe our pain.
This brings me to the Santa Cruz.
Where Cogley danger bravely woos.

The boat capsized, no hand was near
And he beneath—imprisoned there.
You then denied Death's cruel hand
A life that fairly touched the strand.

Of Death's Dark River—one more shift
And Life's fair lute hath fatal rift.
What happened now Were you surprised?
Were thought and action paralyzed?

Nay! both did lightning-like amend
What seemed a truly tragic end.
With strength of hand and will you righted
Capsized boat—nor nothing slighted.

Thus he so near to Death's fierce hold
Breathed once more freely—so I'm told
And his first words I ween to thee
As tendered on his bended knee

Were: Heaven and angels ever send
Blessings on thee without end.
I never had more firm conviction
Thou'ret Heaven's blissful benediction!!!

To:
Irene.. Rich—Artist—who.. rescued
Nick Cogley from drowning beneath
an overturned boat in the San Lorenzo
River, Santa Cruz, Calif.
By G. J. O.
Army and Navy General Hospital

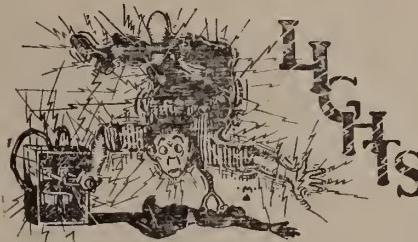
Priscilla Bonner is playing her first Goldwyn role in "The Great Accident." She broke into pictures with Ince and played the lead in Charlie Ray's latest. She is a daughter of Lieut. Col. John Bonner, now on the staff of Gen. Leonard Wood, in Chicago.

Williard Louis has been selected to play the part of Amos Caretall, political boss, in "The Great Accident."

AN IDEAL ENDEAVOR FOR EVERY DAY IN 1920

To help every one in distress or trouble to the loftiest heights of humanity.
To render the finest service in making life sweeter and nobler.
To swim against streams of ruffled conditions.
To play straight for the goal of success against adversity and assist those shooting wide.
For God and Country and unselfishness.

T. W. SHEFFIELD.



Director Reginald Barker narrowly escaped very serious injury the other day, when a large timber used in the construction of a set for "The Branding Iron" on stage three, fell. Only the quick action of Percy Hilburn who swerved the falling piece, saved Mr. Barker from being struck on the head. As it was, the timber grazed his arm.

Since Polly Adler went to New York, the secretaryship to Mr. Litson has been taken by Eleanor Thalls, and a very competent young woman, too. She comes from Henrietta Schreiber's department.

Charles Hutchinson had the laugh on Mr. Burke of the auditing office. Burke is not telling the story, but it regards a telephonic conversation. It is quite funny.

Speaking of chinning, did you see the challenge Billy Wellman put up for seven times. That is an awful record.

Louis Sherwin broke the record last week, three times. See what bad exercise typewriting is for one.

J. G. Hawks has gone into training. And Rose Meyer wonders what it is all about.

WHAT A FEW WORDS CAN DO

She was STANDING ROUND to see FRED—RICK the WOOD which he did in MANLY style.

She was not a RICH woman and was BAULIN because she had to PAWN her STONES to buy RICE.

Then she said TEL—FORD, MAMMES, TUCKER, CHAISTENSON to the MOUNTAINS, but not to try to HUNTER as she was leaving the CAMP. Being afraid she may be in a WEBB—ER something the tears came to his eyes in a FLOOD.

They had the BISHOP ring the BELMORE and started in pursuit. There was no man in the party but what was a good HOPPER so MACK said th's will LANDIS on the HILL over which the HAWKS HOOVER BUTT a SHORT distance from the SEAY.

Then she ROSE and said you're some BARKER all right; you make MOORE noise than a BADGER, but FIE am not COHN; you can HUNT without me. NAA—SON I'll go to the FOREST where the CHERRY trees grow and REIT—ER REED and re-JOYCE on the GREEN. But when they saw the HIL-BURN they sent a MESSENGER for the MARSHALL who is a WESTERN man and LEYS in the SHAID and shoots at MARKS on the wall.

With a NASH of his teeth he grabbed his STARR and CANNON and started down the PIKE saying EPIFND his DAY is DUNN if he WITHERS. But after running CROSS-LAND to the WHITE BARNES he was a FREE-MAN although the rest were OL-COTT. LYNCH them was shonted and they went to their GRAVES without a chance to NEILL.

Trying to TROW DE GREY BULL.—H. C. PECK.

THE TRAIL OF THE GOLDWYN CAMERAS

| No. | DIRECTOR | STAR | ASSISTANT | CAMERA | STORY | AUTHOR | SCENARIO | CUTTER | BEGAN |
|-----|--------------|-----------|-----------|-----------|----------------------|-------------------|---------------|---------|----------|
| 90 | Hunter | All-Star | Camp | Barlatier | Earth Bound | King | Bingham | Miranda | Dec. 16 |
| 93 | Schertzinger | Normand | Bruster | Webber | Slim Princess | Ade | Duffy | Dennis | Feb. 2 |
| 95 | Lloyd | Frederick | Weil | Jennings | Roads of Destiny | O. Henry | Nash | Kern | Dec. 26 |
| 96 | Badger | Rogers | Flood | LePicard | Jes' Call Me Jim | Holland | Lowe | Dennis | Jan. 7 |
| 97 | Beaumont | Moore | Babille | Brodin | The Great Accident | Williams | Bingham | Bishop | Feb. 7 |
| 98 | Worsley | All-Star | Dugan | Short | The Penalty | Morris | Kenyon | Hull | Feb. 7 |
| 99 | Green | Pickford | Reiter | | Double-Dyed Deceiver | O. Henry | Lowe | Hull | Feb. 10 |
| 100 | Barker | All-Star | Stallings | Hilburn | Branding Iron | Burt | Hawks-Schayer | Kern | Feb. 6 |
| 101 | Ballin | Kennedy | Bern | Andriot | Trimmed With Red | Irwin | Taylor | | Jan. 19 |
| 103 | Olcott | All-Star | Manly | Rounds | Scratch My Back | Hughes | Hughes | Miranda | Feb. 3 |
| 105 | Hopper | All Star | Wellman | Mescall | Edgar No. 3 | Tarkington | Kent | Futter | Feb. 17. |
| 106 | Scardon | All Star | Wright | Brautigam | Milestones | Bennett Knoblauch | Clawson | Miranda | Casting |

CLOSE UPS



Assistant Director Jimmy Dugan of the Wallace Worsley company, had the aid of the whole San Francisco police force in making scenes down in Chinatown and the Barbary Coast for Gouverneur Morris' new story "The Penalty." One day Jimmie and the coss arrived at Pacific street just in time to avert trouble when some of the tough element started a row with members of the company. Dugan says the Frisco cops can't be beat for courtesy and helpfulness. They loaned patrol wagons, fire houses and everything needed to make the picture a big success.

Production Manager Mason N. Litton is back on the job after a six day siege of bronchial near pneumonia. He is a bit weak but still has his good old smile, and everybody is glad to see him back again.

Otto Hoffman, who plays Kite in Tom Moore's new picture, was a regular pioneer in pictures, having been in them during 1906, and that's a long time back. Then he went to the stage, but returned about four years ago, and is here to stay.

"WHERE WE ALL ARE"

Week of February 29th

TOM MOORE, Toby's Bow, Hollywood, 1; Photoplay, 2; La Tosca, 4; Sunbeam No. 1, 5; Sunbeam No. 2, 6; New Palace, 1; Gay Lord Quex, Tally's Broadway, 1-7.
By BASIL KING, Street Called Straight, Neptune, 3-5.
By RUPERT HUGHES, Cup of Fury, Theaterium, 3; Apollo, 4.
MABEL NORMAND, Jinx, New Family, 5-6.
MADGE KENNEDY, Strictly Confidential, Meralta, 6.
WILL ROGERS, Jubilo, Dreamland, 29; Laughlin, Long Beach, 3. Almost a Husband, Owl, 29.
GERALDINE FARRAR, Flame of the Desert, Royal, 29-1.

Mr. Lehr Finds Early Mabel Normand Photograph

Before his departure for New York, Mr. Lehr discovered a child picture of Mabel Normand, which the charming little Goldwyn star herself has never seen. This is taken from an early portrait of Miss Mabel, and shows her with the same sparkle in her eyes and the same little smile that has endeared her to so many millions



throughout the civilized world.

She is now making "The Slim Princess," and it is not exaggerating to say that this will be her most stupendous production in every way. Cedric Gibbons has outdone himself in sets, Victor Schertzinger has never worked so hard, and in fact everybody from the vivacious star down to

NEW DIRT



Billy Reiter, assistant to Director Al Green, got the shock of his life last week when he arrived at San Diego with the members of the Jack Pickford company and found that the rooms he had engaged had been taken for over Sunday by a bunch from the bookkeepers office. When the latter party arrived they were assured by the clerk that they had rooms already reserved for the Goldwyn party. Mystified but happy they took the rooms—until Reiter arrived on the scene. Then there were fireworks.

D. K. Reed who has been in charge of projection at the studio has been detailed to the laboratory. Promotions come to live men always.

Irene Rich has signed a year's contract to appear in Goldwyn Pictures. She is at present playing opposite Will Rogers.

Barbara Castleton is going swimming in the snow when the Barker company goes to the mountains. And that is not all, she has to do a scene minus clothing—in the icy waters of a river.

Percy Hilburn lost one bottle of gin because an actor left the picture. But let him tell the sad story.

The Song of the Watchman

Guard is all we have to do,
Only for the rest of you.
Looking out for fires and such,
Don't have time to sit down much.
When we worry, you should fret,
You don't have to get all wet,
Nights when it is cold and damp;
So let us worry, watch, and tramp.

the property man, are bending every effort to make this a knockout.

The Studio



Skeleton

Vol. II

Culver City, Cal., March 6, 1920

No. 12

A MESSAGE OF ENCOURAGEMENT AND GOOD CHEER

FROM MR. GOLDWYN BEFORE HE LEFT FOR
NEW YORK

SOME GRATIFYING OPINIONS FROM PROMINENT MEN

Mr. Goldwyn: "I want the public to say, and the critics to say: 'There is what represents the best'."

Mr. Barker: "I feel very proud of being a member of the Goldwyn organization. I don't think that there is any organization in this country that has as fine a body of men and women connected with it as we have here."

Mr. Hawks: "Telling a wonderful story, and the serious consideration of the story at all times."

Mr. Morris: "I think we ought to look for little things that crack the whip once—it is simplicity and directness."

Mr. Hunter: "I appreciate the co-operation of the organization, and the wonderful thing it is to be able to make pictures in an atmosphere of such perfect harmony. It is the first time in my experience that I have had an opportunity with such perfectly wonderful co-operation, brains, and artistry at my command to draw on."

Mr. Schertzinger: "I haven't a kick in the world—it is a beautiful thing to be able to do something, and feel you have done it, and this is the place to do it."

Mr. Moore: "Everybody seems to be friendly and working together, and I have never been in a place in my life where there was more good fellowship and co-operation."

Mr. Beaumont: "I certainly am very, very proud to be connected with such a wonderful organization."

Mr. Lehr: "I am going away and I know that everything is going to be all right here. The pride I have in the organization will be justified by your accomplishments during my absence."

"I am sure that everybody here is sincere. They are honest in what they want to accomplish. They are united in purpose. They want to make greater pictures, better pictures—they want results. Results count in this business."

"It makes us very happy to see these conditions in this studio today. But they cannot get the desired results unless they keep together and work together with that spirit of co-operation that we know exists in the Goldwyn organization today."

"There is no one that is as proud of an organization as we are of this one, for no other in the world has the class of people we have."

"We want the public to say of our pictures: 'There is what represents the best'."

"In order to make better pictures we must continue to co-operate at all times. We always want to hear your views; to understand what you feel—right from your own hearts. We are here to help you, and are striving to co-ordinate things so that your task is easier; so that you can do better work, and advance yourself."

"We must play this big game together. Unity is the key-note. Co-operation does the work. Harmony means strength. We want to feel that the Goldwyn organization and the pictures we produce represent the best."

"Keep your attention centered upon the industry. Discuss the pictures, see them, live them—keep up at all times. Everybody must learn. We must keep 'at attention', for the minute a man feels he has nothing to learn, that day he stops advancing, and has nothing to accomplish."

"Now I am sure each of you wishes to go onward, and to do so, we must CO-OPERATE."

Mr. Ittleson: "They (the investors) had their choice of organizations in which they could have acquired interests, but they saw fit to go into the Goldwyn organization, because they felt there was something that produced a picture that could go into any decent theatre. And they went into it in a big way."

The STUDIO SKELETON

Every Saturday

The Studio Skeleton

Of, By and For the Goldwyn Personnel

CLARKE IRVINE.....Editor

Credit
Appreciated
Contributions Expected from Everybody

Realization

Before Mr. Goldwyn's words were even heard by the entire studio, his desire for the public and critics to say of Goldwyn Pictures, "There is what represents the best" was practically gratified, or, at least, the meaning was somewhat realized.

Sunday afternoon the California Theatre presented two Goldwyn Pictures, which received high praise. In The Times, Grace Kingsley spoke of this very thing. Especially did the "Edgar" picture receive this sort of praise.

It is fine news for the studio folks. Everybody who has anything to do here, has a lot to do with each picture, and it rests entirely upon a united effort, as Mr. Goldwyn says "Co-operation."

Let us, in our daily life and work, try to keep this great truth before us. Let each one endeavor to do the best in his own respective line, and not only make Goldwyn Pictures bigger and better, but let us try to improve the industry—not in grandstand reforms, but in the little things, for remember, little things DO count.

Litson to Direct

Yesterday the news was announced that Mason N. Litson, for a long time Production Manager, had been selected to direct the next "Edgar" story. He is an able man and ought to make a great success of the new work.

The Acacia Club's first dance of 1920 proved so successful that the members have decided to give an informal dance at the Culver City Club House every month. The next will be on Saturday evening, the 20th, and Mason N. Litson, chairman of the entertainment committee promises a lot of new attractions. All studio folks are invited.

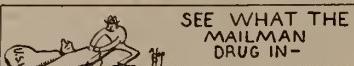
Margaret Ettinger of the N. Y. Morning Telegraph visited the offices of The Skeleton this week. She is a welcome visitor at the studio, and always brings a lot of outside news as well as her hearty smile.

—A-T-T-E-N-T-I-O-N—

Do YOU get your SKELETON? We want everybody to get one. If you do not, kindly inform the Editor, as the mailing list has been increased and if there is a shortage we want to know it so enough can be printed to go around.

Also—why not contribute something to the columns of this paper? Send in your little notes, jokes on anybody, or anything you might have that would be of interest to the studio folks.

Do it now, please.



Dark Foul Deeds!

Jimmy Dugan, assistant to Wallace Worsley, received this letter while in San Francisco the other day. It is a funny one, and is from some sort of a villain actor who wanted to play crook. It is good.

Dear Sir:

In view of the fact I have worked for you on previous occasions and knowing you are familiar with my dramatic ability. I am requesting (if it is possible) to be used in the bank robbery scene tomorrow. You are no doubt familiar with my performance in "Alias Jimmie Valentine." I also have a flashlight, both large and small, also the sandpaper to sandpaper my fingers.

Thanking you in advance,

A pair of depthy violet brown eyes, a petite figure and a great big smile won for Marie Dunn a coveted place as leading woman for Jack Pickford in "The Double Dved Deceiver." Miss Dunn has been playing minor roles in Goldwyn pictures. When it came time to select a girl to play the Spanish senorita "Estella," the eyes of Casting Director Clifford Robertson fell upon Miss Dunn. "The very girl for the part," he said. Director Al Green echoes Robertson's voice in praise of tis type.

Director Wallace Worsley had to stop work Wednesday because of a light attack of gripe. Not serious, we hope.

Our Birthday Party

The twelfth, Robert DeVilbise.

Where We All Are

Week of March 7, 1920

RUPERT HUGHES, Cup of Fury, Royal, 18-19.

BASIL KING, Street Called Straight, Hollywood, 14-15.

MABEL NORMAND, Pinto, Apollo 8-9; New Palace, 7; Wigwam, 11-12; La Tosca, 13.

PAULINE FREDERICK, Woman in Room 13, Miller, 7-13.

WILL ROGERS, Water, Water Everywhere, California, 7-12; Almost A Husband, Windsor, 11-12; Rosebud, 13.

GERALDINE FARRAR, Flame of the Desert, Wigwam, 8-9; Apollo, 11.

TOM MOORE, Toby's Bow, Meralta, 7-8; Theatorium, 10; La Salle, 13; Tally's Broadway, 8-14.



Director Olcott had to wait two days for a cat to play a part. It was for "Scratch My Back," and the cat was supposed to. Even if he had to wait, the scene was worth it, for it is funny.

Clifford Robertson has had a big task to perform in casting "Milestones," because the players have to portray characters in three widely separated stages of life, youth, middle age, and old age, which is some job. However he has made excellent progress.

Charles P. Stallings, assistant director with Reginald Barker, is the happiest man this side of the shimmering gates—and he may be happier than a lot of those beyond. For last week Mrs. Stallings made him a present of a little bundle of glowing sunshine—a beautiful eight pound baby girl. Everybody is congratulating Daddy Charlie.

Andrew Robson, now playing in "The Great Accident," has been added to the cast of "Scratch My Back." Quite a cosmopolitan crowd is doing the scratching stunt. Director Olcott and Mr. Robson were born in Canada. T. Roy Barnes in England. Cesar Gravina in Italy and Manual R. Ojeda in Mexico. Helene Chadwick who claims New York state as her own and Lloyd T. Whitlock who's from Missouri, provide the real Yankee atmosphere.

Lon Chaney, who won fame in "The Miracle Man," is playing the part of a cripple who has both legs off at the knees. It is a difficult task to do this as both legs have to be strapped back, stopping the circulation. For rehearsals, Chaney stands back of a dummy and goes through his lines.

Were you aware of the fact that to erect all our sets it requires a force of 200 carpenters, 20 painters, 15 plasterers, 10 property makers, 5 paper hangers and others under the direction of Carl Wilhelm, an expert builder, and 5 foremen?

The other day when it rained, Irene Rich, just to prove that California is the logical place in which to live, jumped into her sedan, drove to the beach, and went swimming—on February 28.

Lionel Belmore who used to play on the stage one time won a part with Henry Irving because of his great voice. Did you ever hear him bellow?

Did you know Vic Schertzinger has written another fox trot called "Sunday?"

The STUDIO SKELETON



Here's a tip to the ambitious. According to a successful young actor, This is his personal prescription:

Giving up a chance to be clerk in a department store at \$12 a week for a job carrying paint pots at a studio at \$18 and then getting fired because he spent too much time looking at the actors at work. Philo McCullough, who has the part of Jack Routt in "The Great Accident," came right back as an extra, scorning the department store job that was offered him again. That was nine years ago and since then he has climbed in the picture world to leads and heavy parts with marked success.

"Gloomy" and "Grandma" are the names bestowed on Jimmie Dugan and Don Short, assistant director and camera man with the Wallace Worsley company since the rainy weather set in. It was necessary to take some outdoor scenes in "The Penalty" but everytime they got ready the sun went under a cloud and "Grandma" Short fussed around with the camera until everybody was a nervous wreck and "Gloomy" Dugan said nothing was ever any use, anyhow.

Frank Lloyd had a vacation at Catalina, but the fish were under cover, so he went swimming and walking, enjoying the rest. They start Monday on "Madam X" with Pauline Frederick—who else could do that part? And believe us this is going to be S-O-M-E picture.

The Schertzinger family is a family of artists. Did you know that the harpist in the big orchestra at the ball which is a part of Mabel Normand's new picture, "The Slim Princess," is Hazel Schertzinger, sister of our own Victor?

Norbert Brodin had a touch of the flu but recovered in time to see the races Saturday. He took his sister, too—well, can't a feller take his sister out once in a while?

Director Al Green and Jack Pickford will have to return to San Diego to make scenes for the new picture.

Pauline Frederick moved into her new \$75,000 home in Beverly Hills Monday. It is one of the most wonderful locations in Southern California.

Clarence Badger has invested in a new Winton Six, done in gray. It is a beauty and can climb the seven hills to his home in fine speed.

G. B. Manly seems to have given up flying—at least in a plane. Now he flies from production offices to stages, and all over the lot with Director Olcott.

Mayer Publicity Man Was On The Job

The following letter to E. J. Mayer of the New York Publicity Offices is quite self explanatory. Mr. Mayer accompanied the Maeterlinck party from the frizzing east, and is very glad to be in California where the sun is shining most of the time.

And this is a likeness of Mr. Mayer, who will be here for the next week or so.

Dear Mr. Mayer:

Here, at the end of this long journey I must congratulate you upon the activity and zeal that you have shown in accomplishing



your mission. I also want to thank you for your courtesy throughout circumstances which were sometimes quite difficult, in which your mission found itself, perhaps, in conflict with my personal habits of solitude and quiet. We are parting after this experience, good friends, which is rather wonderful. Please receive, Dear Mr. Mayer, the assurance of my devoted regard.

(Signed) MAETERLINCK.

Reginald Barker spent Sunday at Clarence Badger's castle on the Hollywood Hillside, looking out over the valley and mountains, and drawing mental plans for his own castle which he is to build on his hill shortly.

And Percy Hilburn was looking over the mountains with a view to purchasing a hill or so to build himself a house upon. He went up there before daylight he says, "So I could see the sun rise."

T. Roy Barnes, well known comedian now working in "Scratch My Back," spent a week down in a Texas oil camp getting inside dope on the oil game. He wrote a skit which he will appear in soon. It is called "Oil."

CUT OUTS



Billy Reiter bumped into a light base and wounded himself on the thigh, if you wish to call it that. Now he limps.

Assistant Director Wright of the Scardon company reports that the whole aggregation has been unable to enjoy the California atmosphere on account of the ultra-fragrance of Otto Brautigam's antique pipe.

Harry Beaumont was making a scene with Willard Louis and Otto Hoffman. Louis got up to do his part and stalked in his comical manner across the F. G. Harry remarked: "You told me you could act, now let me see you do it." Well, between laughs, Louis showed him.

Morris Rat'l bun of the Chamber of Commerce entertained a number of foreign visitors this week at the studio. They were Mr. and Mrs. G. E. Johnson, Miss Josephine Carter, and Miss Carter of Sydney; Mr. and Mrs. Van Horn and child, of Java; Miss Wanda Edwards and Dr. Thomas Holder of Adelaide, and Donald MacKenzie of Sydney.

Jean Finley, formerly director of publicity for the Hulsey Theaters in Texas, and aman well up on picture topics, is a visitor in Culver City. He is preparing a story on the Goldwyn Studios for a Dallas paper. He is enthused over production at this place.

Gouverneur Morris, who is in Culver City to assist in filming his book, "The Penalty," was an honored guest and speaker at the annual informal dinner of the Yale Club of Southern California, at the University Club last week.

Lefty Flynn has signed a contract to work in Goldwyn Pictures for a term of years. He is a big boy, a fine fellow, and a good actor. He is a former Yale athletic star, and will be seen in "big man" parts.

"Seldom Fed" is the name of the "houn' dawg" that appears with Will Rogers in his new picture. "Seldom" is quite a dog, too, and although he is in "stock" he hardly ever works. He is a real hound.

Lloyd Whitlock, well known daredevil actor, is here appearing in "Scratch My Back."

E. Mason Hopper is sailing serenely on the third "Edgar" story by Booth Tarkington, called "Edgar's Jonah Day." The series promise to make quite a hit.

Since Will Rogers throws the lariat every day and at all hours, every person on the lot is trying to throw a rope. Now it is Johnnie Jones of "Edgar" fame. He is succeeding, too.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

| No. | BEGAN | DIRECTOR | STORY | STAR | ASSISTANT | CAMERA | CUTTER | AUTHOR | SCENARIO |
|-----|----------|--------------|----------------------|-----------|-----------|-----------|---------|------------------|---------------|
| 90 | Dec. 16 | Hunter | Earth Bound | All-Star | Camp | Barlatier | Miranda | King | Bingham |
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| 97 | Feb. 7 | Beaumont | The Great Accident | Moore | Babille | Brodin | Bishop | Williams | Bingham |
| 98 | Feb. 7 | Worsley | The Penalty | All-Star | Dugan | Short | Hull | Morris | Kenyon |
| 99 | Feb. 10 | Green | Double-Dyed Deceiver | Pickford | Reiter | Cook | Hull | O. Henry | Lowe |
| 100 | Feb. 6 | Barker | Branding Iron | All-Star | Stallings | Hilburn | Kern | Burt | Hawks-Schayer |
| 101 | Jan. 19 | Ballin | Trimmed With Red | Kennedy | Bern | Andriot | N. Y. | Irwin | Taylor |
| 103 | Feb. 3 | Olcott | Scratch My Back | All-Star | Manly | Rounds | Miranla | Hughes | Hughes |
| 105 | Feb. 17. | Hopper | Edgar No. 3 | All Star | Wellman | Mescall | Futter | Tarkington | Kent |
| 106 | Casting | Scardon | Milestones | All Star | Wright | Brautigam | Miranda | Bennie Knoblauch | Clawson |
| 107 | Mar. 8 | Lloyd | Madam X | Frederick | Weil | Jennings | Kern | Bisson | Nash |

"Scenarios"

By WILLIAM F. KIRK

There's a silence hanging heavy in the kitchen all day long—Not a pot or pan a-clinking, not a snatch of Irish song, Not a smell of foodstuff cooking, not a banging of the plates, Not one sound of dusty ashes being shaken from the grates. For the cook—her name is Ellen, Ellen Rafferty O'Shay—is engaged in the construction of a moving picture play.

In the icebox hot and stuffy all the ice has gone away. And the iceman, Paddy Duffy, will not be around today. Time there was when honest Paddy was as faithful as true As a bridegroom or a watchdog, but he's got the fever too. He is seated in the parlor of his little Glendale home Working on a picture drama called, "The Isle Across the Foam."

Once the flats and the apartments were as tidy and as neat As a newly fashioned bee hive or the flagship of a fleet. Once the halls were bright and shiny and the water always hot, And the janitor, when summoned, always Johnny on the spot. Now we cannot find His Lordship, look as keenly as we may, For the janitor is working on a moving picture play.

Everybody's writing dramas to be thrown upon the screen; Thin men, thick men, well men, sick men—authors fat and authors lean One-reel killers, two-reel thrillers are a-buzzing in the knobs Of the mute, inglorious Shakespeares who have left their steady jobs. And the writer of this ditty must conclude these few remarks For he's working on a drama for some moving picture sharks.

Director Al Green is right at home in the tropic atmosphere of Jack Pickford's new picture "Double Dyed Deceiver." Mr. Green was in Panama several years ago as assistant director for Rex Beach's story "The Ne'er Do Well," the scenes of which are laid in the Coral Zone.

They are moving the front lawn to plant the Mable Normand set with new grass. The space left vacant of lawn will be sown to pretty flowers.

CLOSE UPS



Helen Starr spent the week end at Catalina and found something new. It is a flying fish cocktail—with a kick in it of course.

Barbara Castleton was having some portraits made and the operator told her to smile. She held the smile so long that she got real tired, then when he asked her



to smile again she made this pretty face at him and he "done snapped it."

We threatened to run this on the front page, but after she begged for mercy, we decided to let her off easy.

Jack Dennis is busy cutting a lot of pictures. One is "Mary Be Careful," he says, which was made in New York. He is also cutting "The Slim Princess,"

"THE MATTER WITH AMERICA"

What's the matter with America these days?

Too many diamonds, not enough alarm clocks.

Too many silk shirts, not enough blue flannel ones.

Too many pointed-toed shoes, and not enough squared-toed ones.

Too many serge suits and not enough overalls.

Too much decollete and not enough aprons.

Too many satin-upholstered limousines and not enough cows.

Too many consumers and not enough producers.

Too much oil stock and not enough savings accounts.

Too much envy of the results of hard work and too little desire to emulate it.

Too many desiring short cuts to wealth and too few willing to pay the price.

Too much of the spirit of "get while the getting is good" and not enough of the old-fashioned Christianity.

Too much discontent that vents itself in mere complaining and too little real effort to remedy conditions.

Too much class consciousness and too little common democracy and love of humanity—Fargo (S. D.) Forum.

And we might add: Too much income tax and not enough conservation of airplane appropriations, etc.—ad lib. Springs, Arkansas. February 8, 1920.

DIFFERENT KINDS OF JOY

A gentleman writes me: "What the United States needs is not more virtue, but more joy. The country shouldn't become a mere sweatshop. The Americans of the great days took chances; they were romantics." This talk about more joy for everybody is one of the troubles with Americans today. Everybody is getting shorter hours looking for more joy and wasting money scandalously. The joy we are in need of is the joy of doing good work and enough of it; the joy of accomplishment, not the joy of dissipation and idleness, brag and rioting. There never was much joy in either of the four last mentioned.—E. W. How's Monthly.

T. Roy Barnes and Willard Lyon's were seen the other morning with their ears together—better look out for some comedy flying this way.

William G. Badger, brother of our well known director, is visiting him at his Hollywood Hillside home.

Marie Dunn is playing the leading part opposite Jack Pickford in his new picture, "Double Dyed Deceiver."

The Studio Skeleton

Goldwyn Pictures
Corporation
of New York

Vol. II

Culver City, Cal., March 13, 1920

No. 13



This is Mabel Normand in her finery of the title role in "The Slim Princess," which is her latest Goldwyn Picture.

It is being directed by Victor Schertzinger, who has been making the Normand pictures for the past few months. He is an expert, an artist, and a musician, so what could combine better than his talents and the wonderful character of the star.

She radiates beauty and cheerfulness in

this picture. Her physical and mental condition might be called "velvet" as they sometimes say of athletes.

She has never before flung herself heart and soul into her work as she is doing in this story, which fits her admirably.

It is good. It is by George Ade.

Radiant Mabel looks out from the silver sheet and smiles in her good old glorious way, and we know this picture is going to be called her very best.

THIS IS MABEL NORMAND IN "THE SLIM PRINCESS"

The STUDIO SKELETON

Every Saturday

The Studio Skeleton

Or, By and For the Goldwyn Personnel

CLARKE IRVINE.....Editor

Scissors Welcome Credit
Contributions Expected from Everybody Appreciated

Climate

Producers have expressed the opinion that the studios would never return to New York.

We of this one know that. Because Goldwyn owns this plant, and is improving it every day. We are buying homes, ranches, land—making this our living place, and we do not desire to go back east.

This is the best place in which to live while on earth. That is a forgone conclusion. Anybody who loves to live, lives here, for here is where one truly lives, and loves,—perhaps.

E. J. Mayer of the New York publicity offices, who came out with the Maeterlinck party, has stepped right into the shoes of a real California devotee. In speaking of the weather to an eastern tourist the other day he remarked "How do you like our climate?"

I looked at him, and found that he had really meant it, because he said: "Yep, I've been won—I'm for it all the time." And this week he had to leave for the frigid zone back in the land of the metropoli!

Getting down to climate, it is a climate that makes pictures. Not only do the actinic rays aid photography, but the rays of glory and hope and inspiration speed us on to greater things. What man of the Goldwyn organization comes to work feeling wrong? Show him to me and I'll venture to say he is not a permanent member of our family organization. Those who do fail to come up with the smile and the big job are those who have gone other ways; left; could not work.

I have watched the smiling folks come in of a morning, from as early as seven, up to nine. All show health, vigor, well kept bodies and clear strong brains.

And they go out at night the same way. Put a man in a happy home and he will be a success. This weather conduces to happy

Mr. Lehr Returning

After spending a few busy days in New York where he went with Mr. Goldwyn, our genial vice president will be here next week if schedule works out, as he is due to arrive tomorrow. However, he maybe delayed on account of blizzards in the east.

homes and contented families.

People who say this is not so are only poor misguided searchers, lacking truth, light, knowledge, for those who own happy homes do know that for every wretched one there are a million merry ones.

Is your home being headlined in the evening yellows because your wife presents you with a little bundle of glorious babyhood? Is your name inked across a gutter bulletin because you are HAPPY?

Not on your life!

Muck rakers rake up muck—did you ever stop to think of that?

It makes a person sick to hear this talk of blasted hopes, broken hearts, and all that bunk.

But climate does make a lot of happy homes.

For some months you have been seeing a lot of excellent pictures reproduced in The Skeleton. Most of them were made here on the lot by Clarence Bull, head of the still department, and we thought it might be well to give him credit for his work.

This week we present a likeness of Mason N. Litson, our new director, who starts soon on the "Edgar" stories. Here is an example of the work turned out by our photographic department. The studio is well equipped, the operators are experienced, and we even have our own retoucher, Nel Freeman. Gene Richee has charge of the dark room work, and among all these folks there is well organized co-operation, which produces the good results.

Cashier Magnus informs us that Saturday the accounting office will pay off two lines instead of one as heretofore. This will make the task speedy and easy, as two windows will be in operation, one accommodating people whose names begin with letters from A to L, and the other from N to Z.

THINGS WE WANT TO KNOW



Mabel Normand and Jack Pickford did not think it possible that a man could shinney up the flagpole, so they put up \$50 and in twenty minutes C. C. Davis had pocketed the money—but he gave everybody a thrill.

The girls in the scenario tower have a lot of fun every night at 5 o'clock when everybody goes home. They sit up there and watch everything, not knowing that they themselves are being watched by none other than The Skeleton. (Henrietta please write.)

Marcel Le Picard is going to write something for The Skeleton, when, as he says, he "gets the time." Come on Marcel.

Mason Hopper did a good cooking scene the other day. He broiled some chicken himself—and the company ATE IT. Can you imagine that? Seriously, Mason is a good cook, and can take care of a house, too.

Joe Delfino, in his "sraretime" moments, frames pictures as a hobby. He fixed up some beauties for Mabel Normand, and several for Victor's office. He is quite a handy man.

Sydney Ainsworth has discovered that "Christian" parrots are not what they are supposed to be. He got into a little argument with one on the Pickford set and he says a sea captain has nothing on this bird.

Sidney Olcott, making "Scratch My Back" says he has a great actor in Sig. Gravina, in the role of the dancing master, who is described as "A man with the blood of eleven races in his veins, with the vices of all and the virtues of none." What a part.

Ann Forrest says she's going to build a new house on the model of the place in which she was born in Denmark. It's going to have green gables big beams and little windows. But most important of all there's going to be a thatched roof something that's going to make everybody want to see it. Plans are being prepared now, she says.

Tom Moore and "Lefty" Flynn are related, it seems. Tom says he found it out the other night when he and "Lefty" were discussing Irish ancestors. The relationship is not quite clear but it has something to do with grandfathers, Tom says.

Everybody enjoys the snow—on the distant mountain peaks, and it adds true zest to the air. See the additional pep shown?

NEW DIRT



T. Roy Barnes after learning that the "plump" ladies who are assisting Mabel Normand, are discussing ways and means of reducing, spent three days and nights last week working out a new set of reducing exercises. He says they are based on the principal involved in "scratching your back" but do not necessarily require an itchy spot. The exercises are the result of personal experience while being driven by Sidney Olcott through all sorts of contortions in scratching scenes in "Scratch My Back."

Will Rogers, actor.

At last our famous roping star has come to music and a fence. This week Director Badger had to do some very deen stuff, and accordingly a violinist and the accompanying musicians came over, and they put up a fence around the set and went to it. It nearly broke Rogers' heart, but then, business is business.

At last Mabel Normand has come out from her seclusion. She wore princess togs and what-cha-callums for two weeks and worked behind closed doors, but now, thank heaving, they are out-a doors again.

Harry Beaumont asserts he is now the champion checker player of the lot. Saturday afternoon he beat Tom Moore hands down between scenes and also cleaned up an extra man who claimed to be the champion of champions around the checker board.

The Skeleton is glad to tell you that Wyatt Bruster is a married man. He said so himself, because he informed us that Hazel Schertzinger, the girl harpist who played in the orchestra the other day, is none other than Mrs. Bruster in private life.

They had a funny set of orchestra instruments for "The Slim Princess," all stringed ones, and made on the lot. Some of the musicians, under the direction of Victor Schertzinger, got a hit of melody. Enough to make Joe Delfino dance.

Maurice Maeterlinck, the famous writer of Belgium, and his wife are filmed in a "Famous Personages" picture by Clarke Irvine, who has been making the publicity films. Irvine says the famed man is a wonderful subject and that he should go into pictures himself, as he can portray many thoughts and emotions. The picture will go to New York next week, and is the first "movie" the great man has ever been in.

Raymond Hatten is out of luck. He has had to go without a haircut for a month, and he nearly needed one when he started this picture. The whole company is doing the same thing though, so that is a consolation.



CLOSE UPS



A number of studio folks who passed Stage 1 Saturday afternoon missed their train by stopping to watch Helene Chadwick and Cesare Gravina in their little dancing scene for "Scratch My Back." Miss Chadwick had to play the part of a novice at the dancing game but the music was pretty tempting. As for Gravina, in spite of being 59 years old, he was as light on his feet as in the days when he used to dance in operatic productions in Europe where he played lead comedy roles for more than 30 years.

Tenny Wright, assistant director to Paul Scardon, has been scouring the country for proper furniture for the 1885 period of "Milestones." Los Angeles stores were unable to furnish it so Tenny went on a still hunt, peering into the windows of old mansions until he came near being shot for a burglar. Finally he found the very thing in the home of his great grandmother near San Francisco and the dear old lady has promised the use of her sofa and chairs for the making of the picture—if Tenny promises to return them in first class order, which of course he does.

"Peck's Printery" on the third floor of the WR building has opened in fine style this week. A force of artificers erected a pile of shelves and stuff, put in a door, a big padlock, and a lot of other things. Peck is now very proud, and well may he be, for he is printing all the Goldwyn stationery and forms, and in addition runs the Skeleton each week.

Harry Beaumont has one dozen chicks, a mother hen, and eleven laying hens. He gets nine eggs a day, so you can see that he fears not old HCL or any other HC of anyting. That's independence. And he has a lot of pleasure too.

President Pettengill of the Los Angeles Stock Exchange was an interested visitor at the studio this week, being the guest of Grace Lynch of the art department. Mr. Pettengill gave her a lot of inside information on how to fix up the exchange scenes for "Letty."

Tom Moore has concentrated on his dog so much that the beast has become quite an actor. He minds Tom all the time, and is even getting to be a camera hog.

Our old matinee idol of Los Angeles and New York, Lewis S. Stone, will soon be here to play in "Milestones" under the direction of Paul Scardon. He is a mighty fine actor.

Reginald Barker is having several log cabins built in the mountains near Truckee for use in "The Branding Iron."

Where We All Are Week of March 14

MARY ROBERTS RINEHART, Dangerous Days, California, 14-20.

JACK PICKFORD, Little Shepherd of Kingdom Come, Palace, Long Beach, 14-20.

MABEL NORMAND, Pinto, La Salle, 18; Hollywood, 19-20; Sunbeam No. 1, 20; Owl, 16.

BASIL KING, The Street Called Straight, Hollywood, 14-15.

RUPERT HUGHES, The Cup of Fury, Royal, 18-19.

GERALDINE FARRAR, Flame of the Desert, Apollo, 14-15.

REX BEACH, The Girl from Outside, La Salle, 14-15.

MADGE KENNEDY, Strictly Confidential, Windsor, 20.

WILL ROGERS, Jubilo, Wigwam, 15-16; Arlington, 14.

TOM MOORE, Toby's Bow, Alvarado, 18-19; Rose, 20; Apollo 14; Lord and Lady Aly, Crescent, 19.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

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| 106 | Mar. 4 | Scardon | Milestones | All Star | Wright | Brautigam | Bishop | Bennett Knoblauch | Clawson |
| 107 | Mar. 8 | Lloyd | Madam X | Frederick | Weil | Jennings | Kern | Bisson | Nash |

Ain't It the Truth?

The Income Tax Collector will get YOU, if you don't watch out—and send your return in by Monday. That is the last day, after that you become an alien enemy and a lot of other things. Get a blank from Cashier Magnus.

It is not often that a motion picture director gets cheered by a mob of hard working extras, but the other day Harry Beaumont got three big cheers and a couple of tigers after his company stopped for the day at noon. He had been making scenes in a theater and the crowd had done well. In getting the intricate shots it had tried his patience, but with it all he was kindly and cheerful. When the task was completed, one extra man jumped upon a chair and yelled "Come on folks, lets give Mr. Beaumont three cheers for his good work with us." And they all joined in a lusty demonstration of their appreciation of his work.

Mr. Julian Burroughs, son of John Burroughs, the naturalist, with Mrs. C. D. Johnson, Mrs. Arthur L. Johnson and Miss Evelyn Craig, visited the studios this week as guests of Will Rogers. Dr. Burroughs has spent several weeks in Southern California studying the habits of the trap door spider.

Maurice Materlinck believes in reaching them both ways. He spoke at Trinity Friday night—last week he was on the screen at the California, and in a few weeks one of his stories will be screened. Versatility!

Dave Vail has done himself proud in construction of a miniature forest in his prop shop. He makes anything from a papier mache iron foundry to a whole universe, if that be needed.

Assistant Director Wright of the Scardon company is quite a sprinter as we noticed his watch charm—a solid gold jewel for his first race.

Mason N. Litson Becomes Director

Mason N. Litson, who for the past year has been production manager has been appointed director by Mr. Lehr. Mr. Litson's first picture will be the fourth in the "Edgar" series being especially prepared for the screen by Booth Tarkington.

Every member of the organization is much pleased to know that Mr. Litson has



charge of a company, as he is a very clever director as well as a systematic organizer and executive. He surely knows the game, and knows it here better than anybody else in that line, and we look for some fine things from him.

Frank Ibbotson, w/o for a long time has been in charge of the dressing rooms, has been promoted to assistant director with Mason N. Litson. This is one able man who has won his just reward.

Our Birthday Party
Ann Forrest, March fourteenth.

All Aboard to Get Off

Rose Meyer has gone in for exercise. Sunday she rode horseback all over the green hills back of the studio. Monday she sat in the front office—all day.

Family Affair has a lot of good stuff. Here is one example of it:

The success of a stage production is emphasized by the number of performances it has given, but never is such publicity given to the modest "movie," which plays day in and day out before it exhausts its drawing power and before it is retired.

Geraldine Farrar in "The World and Its Woman," directed by Frank Lloyd, for example, has been given 792 performances in Philadelphia territory since its release last September.

That the picture is as strong as ever is evidenced by the fact that first run theaters all over the territory are still clamoring for playing dates.

Pauline Frederick is elated. Work has started on "Madame X," and it is little wonder she is delighted. Who else could play it but she? Nobody. Frank Lloyd is directing, and Dev Jennings is turning.

Harry Weil informs us in raucous tones that they are very busy.

T. Roy Barnes is elated over a telegram from a certain oil magnate, inviting him to dine at Child's upon his return to N. Y. and close a deal for Texas Roy's liquid gold mine.

Good luck Texas, may oil your troubles be greasy. We don't kerosene. Bla!

E. Mason Hopper, who has been directing the "Edgar" series, has finished the current picture before starting on the Mary Roberts Rinehart story "Empire Builders," which will be released as an Eminent Authors Production.

The Studio



Skeleton

VOL. II

CULVER CITY, CAL., MARCH 20, 1920

No. 14

MR. LEHR RETURNS FROM NEW YORK



Our Genial Vice-President has a Lot of Interesting News for You. Read What He Has to Say on Page Two.

The STUDIO SKELETON

Every Saturday

The Studio Skeleton

Or, By and For the Goldwyn Personnel

CLARKE IRVINE.....Editor

Scribers Welcome Credit
Contributions Expected from Everybody Appreciated

Mr. Lehr's Ideas

(From the Moving Picture World)

Back in New York from a sixteen months' stay on the Coast, Abraham Lehr talks entertainingly of his "philosophy of the screen," as that philosophy has been developed in close contact with the workers in the studios. Not in the slightest degree does Mr. Lehr minimize the importance of the author; in fact, he accentuates it. But he does illuminate the statement by insisting that every one, whether in major or minor position, who contributes to the animation of the dominating idea, is entitled to be ranked as a co-author.

Mr. Lehr is particularly happy in his expression when he says that "one of the really hopeful indications of the day is the opening up of the studio doors and windows to let in the sunlight and fresh air of inspiration. If the change can be expressed in a single word I would say the motion picture business has become 'receptive'."

There have been directors in the past—there still may be some of them at large and active—who insisted a player was in a measure an automaton taken under his supervision for the sole purpose of doing what he was told to do when and as he was instructed to do it; that there should be no advance information as to the plot; that there should be no opportunity for a display of initiative. At the Goldwyn studio it is plain there is not room for men of this sort. "No individual is allowed to feel he is just a cog in the wheel," he says. "He is part of the creative brain power that goes into a picture."

One of the stimulating impressions gained from a perusal of Mr. Lehr's remarks is his conviction that the advance in photoplay making is not confined to a part of the industry, but extends all through it, that there really is an "opening of a new era in production."

"Ain't It The Truth" (By BILLIE HELLE)

Show window says "Special at \$22.50." No wonder milk is 25 cents a quart.

Magazine advertises "Learn to remember in one nig. t." Many of us would pay to learn to forget in that time.

Literary Digest pictures: "Presidential Possibilities—W. G. McAdoo." Anything is possible.

Chicago to have paper that prints no scandal or crime news. Dare Los Angeles to try it.

Holland will not give up the Kaiser before Mack Sennett gets there.

Bolshevism demands twelve hours work a day, seven days a week. Who said keep it out of America?

In 1919 lawyers headed list of suicides. Now we may expect to keep our fortunes a little bit longer.

"German music creeps back to America," yes, and prepare to do your Christmas toy shopping early.

Ex-convicts organize "Gray Brotherhood"—we have several organizations now, but composed of those who are not yet "ex's."



Did you ever stop to appreciate some of our people on this lot?

Did you ever realize how nice they are in the accounting department?

No matter what your story or your obstacle, you are always greeted with smiles, and your queries are ever pleasantly answered. This is due to the organization, which is under the supervision of Messrs. Edington and Hutchinson.

Norris Johnson who has been working opposite stars around the film hub is here to play a part in one of our pictures. She has been a regular visitor, and now seems to have "hung her hat" here, which is what everybody likes to do.

Wyatt Bruster has a good story on Joe Delfino for next week's Skeleton.

Clarence Badger is busy watching the cutting of "Jes' Call Me Jim," the new Will Rogers story. Jack Dennis is knight of the shears.

Claude Camp claims that he has more work than the income tax computers in taking care of the "Earth-bound" double exposure records. Guess he's right enough.

Madge Kennedy, after completing her New York picture, has gone down to Florida to rest and enjoy a well-earned vacation.



Joe Cohn played too much tennis and wrenched his knee, so he has a small limp.

Mabel Normand was out in her red Stutz Sunday, and from an airplane we noticed that she was stalled on the boulevard—out of gas.

Irene Rich, leading lady for Will Rogers, will be the guest of honor March 19 of the Gavittata chapter of the D. A. R. at Long Beach. We always thought she was a Republican anyhow.

Clyde R. Cook, cameraman for Jack Pickford, is making some fine film in the new picture.

Kate Lester made a real homey chocolate cake for that wardrobe banquet. She is always doing something good.

George Webber has been complimented on his fine cinema work in the Normand story. His lighting effects are always new and startling.

Will Rogers caused a crowd to gather Wednesday noon on the studio green when he wrestled "Big Boy" Williams and again made him say "Uncle."

Lola Gonzales has gone into pictures. Yep, her ankles were the main thing in a close up for one of our pictures. See if you can tell which?

Jimmy Flood had to act as referee at the Rogers-Big Boy wrestling match, but as the picture was completed, he let them fight it out.

Cliff Robertson informs us that Lionel Belmore is to play the part of Richard Sibley in "Milestones." He is an able actor and a clever impersonator.

"Shorty," the carpenter, was guarding a trap door on the Worsley set for "The Penalty." Shorty said he had set the trap to catch a chicken (?).

Will Rogers has a favorite pastime. It is roping goats on Sunday morning which he does over at Walt Cameron's ranch. The boys get a kick out of it, too.

Grace Lynch is becoming quite a modeler in clay.

J. G. Hawks favorite drink is bromo seltzer.

Pauline Frederick was out riding in the rain Tuesday.

We are now using a hundred thousands and feet of lumber each month in making sets. Some record.

The STUDIO SKELETON



The other day up a tall mountain, the grease of his makeup froze on his face and cracked and fell off in cakes. Next to him was the bleeding, sorrowful face of Joe King whom he had hit in the face; to be exact, in the teeth. The licorice that was supposed to run down King's lips and chin and so deceive the camera, froze blackly and refused to drip. After a rehearsal of the scene on the side of the hill, Carl Harbaugh called for the camera, which Ollie Marsh had set up alongside. Ollie couldn't turn the camera. The oil had frozen. "Let's call it a day," said Director Harbaugh in disgust and they did.

Such is the extra realism of irony in filming a story called "The North Wind's Malice." Rex Beach might have known better than to taunt the spirit that rules the north.

To the brave belong the fair—the profiteers are the brave, and they won the "fair" prices.

Will Rogers was the honored guest Thursday night at an entertainment given on board the New Mexico to which men from the other battleships anchored nearby were invited. The Goldwyn star entertained them with some of his original monologues and kept them in a roar of laughter.

Tom Santschi left the screen actor's paradise at Los Angeles to go east for Goldwyn to play in Rex Beach's "The North Wind's Malice," and before he knew it he was traveling all Sunday to location at Port Henry on Lake Champlain.

The natives told Tom that this was the hardest winter they had gone through, "Gad, I believe you," says Santschi through the scraggly beard he wears.

Cameraman Brautigam who is shooting "Milestones," says his ribs are constantly sore because Director Paul Scardon has a unique way of giving him a poke in the side instead of saying "cut."

Several hundred new Italian cypress trees are being planted around the lot, which adds to the landscape beauty of the studio.

Buster Trow, we note with interest, has a very beautiful young lady friend working on the lot. That's right, June IS coming.

Eddie Lowe says just because he was seen at one formal dance is no reason to believe that he is a regular "society" man. However, he does like to dance.

NOTICE

Owing to the large number of requests that have been coming in of late for passes for visitors, the executives have made it a positive rule that no sight-seeing parties can be allowed to enter the studio. People on the lot are therefore asked not to request passes because they cannot be granted.

Reception To Goldwyn Co.

Bert Crossland wrote us from the north that the Barker company was having a great time. He sent a clipping which follows:

Tonight the American Legion will tender a reception to the people of the Goldwyn moving picture company. The public is cordially invited to be present and assist in the entertaining as well as to partake of the pleasures.

The reception will be held in the Tuolumne County Club, where dancing, and a short program will be given. Light refreshments will be served.

The Goldwyn people have been here about a week. As they were compelled, on account of a shortage of hotel accommodations, to pass their nights in a Pullman coach, and as their work has been entirely out of town, our people have had very little opportunity to meet them.



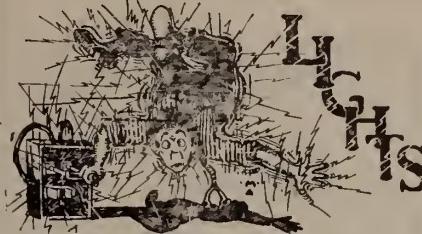
Nick Cogley, one of our regular players, has been accorded signal honors for his work as "Toby," in "Toby's Bow," Tom Moore's starring play which was directed by Harry Beaumont. The picture ran at the Rivoli in Portland, and the press notices were very gratifying. The "Oregonian" said of Nick:

"Toby" is played by Nick Cogley, who, according to press reports, which tell of the unearthing of a programme of the first "Uncle Tom's Cabin" production, is the original Uncle Tom. Regardless of his past record, he is a joy throughout the picture in scenes showing the deferential and opinionated old servant. Doris Pawn plays Eugenia, the aspiring young writer helped by Blake."

T. Roy Barnes, after scratching his back, has returned to New York where he will do stage work. He had a good time while here and we also enjoyed having him with us.

Our Birthday Party

Helen Starr, the twenty-first. Bert Isgrigg, the twenty-ninth.



Walter Cameron is buying mattresses in wholesale quantities, we are informed.

Ann Forrest did it. In "Dangerous Days" we saw her work shine. We said she would do it several weeks ago when the picture was in the making. The story was by "The Office Boy," if you recollect.

"Pinto" is still making good all over the country, and Mabel Normand's mail has increased greatly since its release.

Clarence Bull now has his still department addition in full working order and can turn out as many pictures as the next one. Good quality, too.

Many Los Angeles legitimate actors became screen players for one day last week when Sidney Olcott used them on a real stage downtown for scenes in "Scratch My Back." The picture is going to be a hit.

Always start the day with joy in your heart—then keep it up.

The art department deserves great credit for its clever work in conceiving and executing the sets for the "Slim Princess."

If you have the goods you need no alibi.

Skeletons can be dug up at the main gate, by the news stand, and at the front office by the boy's mail table.

Al Green is smoking Mexican cigarettes to get into the proper atmosphere for the frijole scenes he is doing with J. Pickford.

"The Trail of the Goldwyn Cameras" is becoming quite a path. A dozen companies are now on the back page report. Look the sheet over.

Raymond Hodge, stenotypist de luxe has just bought a new specially built Velie car, with glass side windows, futuristic upholstery, leather top, "dropped" muffler, and a flock of other interesting features. The car has four speeds and back—and can do it.

Chronicle Events.—Victor Schertzinger failed to appear in a new overcoat this week.

"Madam X" has all the indications of being a crackerjack picture.

Do you get up "right" in the morning? Better do.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

| No. | BEGAN | DIRECTOR | STORY | STAR | ASSISTANT | CAMERA | CUTTER | AUTHOR | SCENARIO |
|-----|----------|--------------|----------------------|-----------|-----------|-----------|---------|-------------------|-----------------|
| 90 | Cutting | Hunter | Earth Bound | All-Star | Camp | Barlatier | Miranda | King | Bingham |
| 93 | Finished | Schertzinger | Slim Princess | Normand | Bruster | Webber | Dennis | Ade | Clawson-Duffy |
| 96 | Finished | Badger | Seven Oaks | Rogers | Flood | LePicard | Dennis | Holland | Lowe |
| 97 | Feb. 7 | Beaumont | The Great Accident | Moore | Babille | Brodin | Bishop | Williams | Bingham |
| 98 | Feb. 7 | Worsley | The Penalty | All-Star | Dugan | Short | Hull | Morris | Kenyon |
| 99 | Feb. 10 | Green | Double-Dyed Deceiver | Pickford | Reiter | Cook | Hull | O. Henry | Lowe |
| 100 | Feb. 6 | Barker | Branding Iron | All-Star | Stallings | Hilburn | Kern | Burt | Hawks-Schayer |
| 101 | Finished | Ballin | Trimmed With Red | Kennedy | Bern | Andriot | N. Y. | Irwin | Taylor |
| 103 | Finished | Olcott | Scratch My Back | All-Star | Manly | Rounds | Miranda | Hughes | Hughes |
| 105 | Finished | Hopper | Edgar No. 3 | All Star | Wellman | Mescall | Futter | Tarkington | Kent |
| 106 | Mar. 9 | Scardon | Milestones | All Star | Wright | Brautigam | Bishop | Bennett Knoblauch | Clawson-Sherwin |
| 107 | Mar. 11 | Lloyd | Madam X | Frederick | Weil | Jennings | Kern | Bisson | Nash |
| 108 | Mar. 15 | Litson | Edgar No. 4 | All Star | Ibbotson | Hollister | | | Rinehart |
| 109 | Starting | | Empire Builde | | | | | | Lowe |



Down in the wardrobe they had a big banquet the other afternoon. The ladies were responsible for it, and the boys did their share also. Those who enjoyed the feast, which was made up of everything from bouillon to almonds, was enjoyed by Patricia Dolan, Katherine Arnold, Violet Dudley, Mrs. Coulter, Alice Mark, Violet Hearne, Chester S. Widom and Bert Isgriigg. They had a big time, too.

We'll remark that there is SOME cast in "Madam X," from the star down. It is headed by Pauline Frederick as Jacqueline Floriot, and includes William Courteigh, Casson Ferguson, Maud Louis, Hardee Kirkland, Albert Roscoe, Sydney Ainsworth, Willard Louis and Lionel Elmore. With Director Frank Lloyd, and Dev Jennings at the Bell & Howell, well, it's a sure fire winner.

F. A. Dobson, one of the oldest cameramen in the game, who shot for the Biograph back in '98, is here to do experimental work and special cinematography. His first picture was a hundred foot scenic. He made the first drama for the same company in 1904, a 500 foot "feature."

Mason Litson, our new director, is getting his organization in working trim, and has even shot some pictures already in the way of tests and so on. He is quite enthusiastic, but no more so than the host of friends he has here.

Pauline Frederick's new monologue, "Say you're sorry, Willard Louis," and from the way Bill is looking we believe that he said it—promptly, too. They made this scene while up on the desert working in "Roads of Destiny."

Basil King Returns

The call of the west and the cinema was too much for Basil King to resist, for he arrived here this week after an absence of several months. He is looking after the production of his story, "Earthbound," which T. Hayes Hunter is making with an all-star cast.

He will be here for some weeks. He is a very charming man and an exceptionally fine talker, and is deeply interested in motion pictures.

Here is a snapshot of Mable Normand being interviewed on the lot by Sr. Carlos Noriega Hope, special representative of the Mexican paper "El Universal," a publication devoted to all topics and with a big screen sec-

"Doc" Pomeroy Cannon, who plays inimitable characters on all screens, is here appearing with Mabel Normand in "The Slim Princess." "Doc" used to be with Buffalo Bill.

Howard Davies, the genial old "photoplayer" is with us again. He is playing the district attorney in "Earthbound." It is good to see his smiling face.

While in Sonora, Bert Crossland won a prize, a flock of cakes, at a big card party for the picture folks. Bert is there with the full hand stuff.

Billy Reiter is director of entertainments or something at the beach Elks lodge. Bill is a regular "Bill" too, and knows how to put them on right.

No wonder Charlie Stallings was glad to return with the Barker company. He has that peachey girl baby up at his house.

Willard Louis is growing a new kind of spaghetti over at his Hollywood rancho. Imagine him being a gardener?

Mason Hopper and Billy Wellman are organizing a company to be known as the Hopper-Wellman Homal Co., Unlimited. They produce "bungalow brew" and so far have broken only one crock.

Did you see Norbert Brodin's new Study? It's all done up in maroon, but it never does that.

while standing nonchalantly at the left of the picture, which was made by Richee.



tion. He is on the left, while next to him is Manuel Ojeda, one of our Mexican actors. Director Schertzinger approves of Miss Mabel's remarks

The Studio Skeleton

Goldwyn Pictures
Corporation
of New York

VOL. II

CULVER CITY, CAL., MARCH 27, 1920

No. 15



Alec B. Francis

There is one Goldwyn Player who has won for himself heaps of laurels, and yet he is one of the most modest actors we ever saw. He is none other than Alec B. Francis, artist, gentleman, and a most popular Goldwyn stock player. He loves to work, and loves to live, for he has a cozy bungalow in Culver City, and now he is starting to grow a lot of flowers and vegetables. California is the actors' mecca, he claims. Other home-owning actors agree with him.

The STUDIO SKELETON

Every Saturday

The Studio Skeleton

Of, By and For the Goldwyn Personnel

CLARKE IRVINE.....Editor

Scissors
Welcome

Credit
Appreciated

Contributions Expected from Everybody

Haste and Carelessness are two enemies of mankind.

Step on it and you will suffer sometime.

Leave the gun loaded and sooner or later you will kick it off and somebody will get killed.

The boys loading cartridges who were badly burned were a bit lax in handling the powder. It is a rather hard thing to say, but nevertheless, it is true. IF, and that blankety-blank word raises much cain, but IF they had kept the bulk of powder in a can with the cover on, their faces would not have been burned, because the small amount of powder exposed would have merely puffed up instead of being a regular explosion.

Film is just as dangerous as powder, only a bit slower. It can start a fire, however, and if loose, might burn a man seriously.

Every foot of film that is loose and open is a danger signal where smoking is concerned.

See that YOU do not light a cigarette near film. Do not carry smokes into buildings where film is kept.

While the water is smooth, the old canoe goes along nicely, but let the waves start up and you will have to watch your seat!

Be careful.

Safety first is a pretty good slogan after all.

It is better to be out than in—the hospital.

Think.

Thanks.

This week Mr. Goldwyn embarked for Europe. Just another step in our extension, enlargement, and growth.

Let us try to back up our chief by a lot of busy little steps at the studio.

Do bigger and better in your own line, and let's watch the results. Every bit counts, no matter how small it is.

Two Men Burned

Two studio men were severely burned Wednesday morning when a cigar box of magnesium flash powder exploded while they were filling blank cartridges.

Herbert Hadfield, a plumber, and Billie Fellowes, his assistant, were the men injured. Quick service by Estelle Powell of the studio emergency hospital prevented their injuries from being worse, as quick action is the essential point in treating severe burns.

Powder men attribute the accident to the scraping of a mercury fulminate cap inside the rim-fire cartridge which Hadfield was emptying of black powder. Instantly the flash came, the magnesium exploded, as it was in an open box on the bench. Hadfield was burned seriously about the eyes and face. Both men's hands were badly burned.

Jack Pickford always has a new sport. If it is not airplanes or submarines, it is



animals. Now he has a Bolivian police puppy which he has taught to balance a tennis ball on its nose.

Lieut. John D. Meader, recruiting for the U. S. Machine Gun Service, visited Assistant Director Billy Reiter last week at the studios. He brought his wife, and "Tommy," quite the smallest dog yet seen around the lot. It is a Berkshire from England.

Maude George is back on the lot to play Marie in "Madame X." which Frank Lloyd is making with Pauline Frederick.

The great Cathedral set which is occupying practically all of stage six is fast nearing completion and will be ready for Mr. Hunter to use next week in "Earthbound." It is the most magnificent interior set we ever saw.

Lola Gonzales is the only person on the lot who really has an ear to the ground—in the telephone office. If she were only a reporter on The Skeleton, oh, me, oh my.



Mabel Normand, after finishing her new picture hid herself away without leaving a forwarding address, and we do not know when she will be back, what she is doing, or a darned thing—but we do know the new picture is a whiz. And we hope she enjoys a good rest.

Cesare Gravina has been cast in the Frederick picture. He just finished in "Scratch My Back," and did very well. He plays Victor in "Madame X."

G. B. Manly, Sidney Olcott's assistant, turned stage manager last week and put on a show at a local theater while scenes were being taken for "Scratch My Back."

Ten girls from the local "Follies," two black face comedians from Pantages, Helene Chadwick and Cesare Gravina in a dancing act, provided an entertainment for the extras in the audience.

There was joy in the publicity department last week. The reason, Will Rogers went up and posed for publicity photographs. Right after that Mabel Normand had a number taken and now the writers have hopes of luring Tom Moore to Bull's department.

It is pretty nice to live near the studio. Ask Fitz Ebele, and a few other of our neighbors. With the completion of the new two story apartment in the block adjoining the plant a lot more ought to become happier.

Mason Hopper is getting ready to start work on "Empire Builders."

Everybody from the studio who attended the Acacia Club's dance had a fine time. Mason Litson, chairman of the entertainment committee, when he promises something good, always makes good.

The next dance is April 17th. Be there.

Those who have seen the Barker rushes say without any mental reservation that they are the most artistic ever brought in from a location. Percy Hilburn did the exposing. "The Branding Iron" has indeed started off on the right foot.

Frank Lloyd, his assistant, Harry Weil, and Cameraman Dev Jennings, have been looking forward to a trip to San Diego and Tia Juana and had all plans made to go Saturday. The trip is off, however, it being understood that the proposal was vetoed by Mrs. Jennings (?)

Max Fabian has bought Andre Barlatier's DeBrie camera. Andre will buy another at once to use in shooting "Earthbound" for T. Hayes Hunter.

The STUDIO SKELETON

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Scardon In Auto Wreck

Director Paul Scardon is carrying some bad scratches because he was in a wreck Saturday night on La Brea boulevard. He and Tenny Wright were on their way to Hollywood when a flivver crashed into their big car. Their escape was miraculous. Wright was uninjured.

Some said it was a frame-up of Wright's to get Scardon out of the way so he could finish the picture, but we have our doubts.

Others say the racing drivers at Beverly planned the wreck so Tenny could not enter his car, as he does 140 an hour with it. We will not mention what kind of miles he does, but he did.

The Some Total

(Impressions of Visalia)

By Babille

SOME Location.
SOME Mayor.
SCME Station Agent.
SOME Marshal.
SOME Hotel.
SOME Manager.
SOME Newspaper Reporter.
SOME People.
SCME Place.

Here is one from Family Affair that has a lot more behind it than the passing laugh:

Mike: My, but ye are a hard worker; how many hods of mortar have ye carried up today?

Pat: S'ush man. I'm foolin' the boss. I've carried this same hodful up an' down all day, an' he thinks I've been workin'.

Arthur Foulger, property man with the Paul Scardon company, has learned to ride the high bicycle used in the 1860 period of "Milestones." But then that's nothing for Foulger. He was with the Fifth Marines during the war and fought on seven different fronts. He comes from Salt Lake.

Will Rogers is running the best bus line in the world. With his Pierce he yells at the gate of a night "All 'Bode — Culver City Local." Fitz, Harkness and a few other homesteaders of the village hop in and go.

Percy Hilburn made a lot of beautiful shots of moon, sun and stars while on location. Trees and snow, also.

Barker company entertained Lasky company at Truckee until 2 a. m. one night! xxx (; ; !! ☺ Profitable evening (?)

DID YOU EVER?

"Jim Adamson has broke into print again," says Will Rogers, for he just read where Jim and his daughter had won first place in the Acacia club's monthly prize waltz contest.

Elmer Cake was second, with Miss Scott, Bartlett Collins and Gladys Campbell coming in for the booby prize—an elaborate can of Shinola.

Beaumont Returns

The electricians of the Beaumont company did some fine work while at Visalia. They made six changes in one night for twenty scenes, which is quite a record. Gordon Hall received a personal bunch of thanks from Director Beaumont, and his gang appreciated it. The boys covered the whole downtown district for the parade scenes.

Stanley and Howard Whyler did a lot of good work also. Stan is Bab's right hand man, and the way that company worked.

Norbert Brodin was in charge of the cinema work with John Mescall, H. A. Porter and Ernie Miller shooting at his side.

Beaumont and Babille grew hoarse handling the mob of citizens who volunteered to work. There were many people in the street, 400 carrying torches and 300 blowing tin horns at the "election." Archie Wuertenburn worked like a trojan handling the equipment. The Visalia people were glad to have our players with them.

At Truckee

WHAT DO YOU MEAN?

| | |
|------------|-------------------------|
| Barker— | —Burned? |
| Hilburn— | —Hungry? |
| Stallings— | —Peeved? |
| Kirkwood— | —Rich? |
| Roscoe— | —Broke? |
| Castleton— | —Lonesome? |
| Simpson— | —Wiser? |
| Cheung— | —Happy? |
| Crossland— | —Sick? |
| Hunt— | —Sleepy? |
| Evans— | —Left? |
| "Doc" | —Acquainted with Scotty |

Where We All Are

Week of March 28

PICKFORD, Little Shepherd, Hollywood, 2-3.

LEROY SCOTT, Partners of the Night, California, 28-3.

RUPERT HUGHES, The Cup of Fury, Wigwam, 29-30.

FARRAR, Flame of the Desert, La Tosca, 30-31.

FREDERICK, Loves of Letty, Sunbeam No. 2, 31. Bonds of Love, Victoria, 28-29.

KENNEDY, Strictly Confidential, Casino, 31; Crescent, 2; Rose, 3.

ROGERS, Water, Water Everywhere, Neptune, 3-4.

MOORE, Tohy's Bow, Casino, 29; Dreamland, 3. Heartsease, Owl, 2.

Bill Christensen of the casting office is searching the calendar for a two day layoff so he can go up to the hills and fish from his forty foot yawl (?)

Al Green and the Pickford players are in San Diego making a lot of exterior scenes. They seem to be blessed with sunshine.

Will Rogers has his eye on a peach of a mansion over in Beverly Hills from which he can see the studio, Los Angeles, Pauline Frederick's country estate, and a lot of other interesting things.

Our Own Answers

Mary: Yes, that green sedan that stands in front of the main office belongs to Lewis Stone. Ask him yourself, he goes all the way to town.

Winifred: No, Charles Kenyon was NOT out all night. He was really coming to work. He got here at eight, and had breakfast at the counter.

George: Of course Mary Alden carries ICE WATER in that thermos bottle. Anyhow why did you think WE would know if it was otherwise?

Alfred: Rose Meyer still believes that there is an underground passage between the front office and the side gate, with a door in the closet. Ask her about it if you want the other question answered.

Chas. L. W.: We do not know where Milton Gardner spends his Tuesday nights. Ask an easier question.

Two additions to the "Madame X" cast are Willard Louis and Lionel Belmore, two staunch old actors (?) Both are young and full of kick.

The natives thought an aeroplane had landed at Truckee when Barker started his specially built power plant for night scenes.

The plant obtained its power from a Curtiss aeroplane motor and was constructed on a huge sled to be moved through deep snow into the timber country. Electrician Morton of overseas fame, handled the job.

Why did every one insist on carrying his own suitcase when the Barker company returned from Truckee? Stallings said he had 1652 vouchers in his.

Thin ice and profanity became closely associated when Barker asked Stallings to take Barbara Castleton and Dick Tucker across questionably frozen Donner lake, but the joke was on Barker, for he said when they refused to go: "We won't have lunch until you do it" and the three culprits had just finished a large warm dinner across the lake before they came to work.

Wiseheads around the lot are pretty sure to hit the mark when they say that the combination of "Madame X", "Pauline Frederick" and "Frank Lloyd" will mean something "Big." We believe it.

Our Birthday Party

B. F. Blinn, April third.

Do This

Get up right in the morning. Go to bed right at night. Start with joy in your heart, hope in the future, kindness in your purpose. If it is a dark day, never mind; you will lighter up. If it is a bright day, you will add to the brightness. Give a word of cheer, kindly greeting and a warm handshake to your friends.—Family Affairs.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

| No. | BEGAN | DIRECTOR | STORY | STAR | ASSISTANT | CAMERA | CUTTER | AUTHOR | SCENARIO |
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| 105 | Finished | Hopper | Edgar No. 3 | All Star | Wellman | Mescall | Futter | Tarkington | Kent |
| 106 | Mar. 9 | Scardon | Milestones | All Star | Wright | Brautigam | Bishop | Bennett Knoblauch | Clawson-Terwin |
| 107 | Mar. 11 | Lloyd | Madam X | Frederick | Weil | Jennings | Kern | Bisson | Nash |
| 108 | Mar. 15 | Litson | Edgar No. 4 | All Star | Ibbotson | Hollister | | | Kent |
| 109 | Starting | | Empire Builder | | | | | Rinehart | Lowe |
| 112 | Mar. 22 | Windom | The Truth | Kennedy | | | | Clyde Fitch | Nash-Statler |

CLOSE UPS



Lucille Ricksen, that golden haired dark eyed little maid who plays opposite Johnnie Jones in the "Edgar" stories being made by Mason Litson, says that she never goes hungry when on location, because Mr. Litson is a regular cook and director. He CAN cook, at that.

While returning from Truckee Regional Barker saw a beautiful spot from the train window, so Frank Evans got out with his camera to shoot. They decided to leave Frank there to get the scenes and come on a later train. Now he is stranded, for an old man said "That's th' fust train that's stopped hyar since the armistice—that feller'll never git on no train."

But leave it to a cameraman to get out. Just now he is stranded, but he'll have to flag a train to get breakfast; as there is no house or person for miles around that deserted mountain summit.

Paul Scardon admits that California has a wonderful climate, with a few additions, for he was "right under the thunder" over in Pasadena the other day when the storm passed.

Doc Sherry is all right but he has a bad cold. He has rosy cheeks however, and still laughs heartily and merrily.

Walt Cameron broke up his new car over in Hollywood and now he can't go to the stampede. How sad.

Paul Scardon is NOT playing a part; those scratches and bruises are the real thing.

Buster Trow has a bad habit of carrying half the back lot onto the front walks.

Agitating New Road

After interviewing the drivers on the lot, and piloting a car along the terribly bumpy road between Culver City and Wilshire boulevard at Beverly, THE SKELETON has come to its feet with a bang and is going after a new road for the "cut off." It is a shame that such a valuable line of travel should be in such a deplorable condition.

There are a lot of people living in Hollywood who have to motor daily to Culver City studios. With the addition of the Rolin Company up the boulevard, traffic has increased, and the time has come for improvement. Therefore, all drivers are requested to sign the petition which The Skeleton has prepared. It will be found on the bulletin post in the commissary. Every motorist sign it at once.

Jack Sayre and L. H. Buell are going early Sunday morning to the Sespe country to look over the trout situation with a view to having a wonderful spring for the fish. Here is a pair of regular sports.

Ethel Grey Terry came near being killed when a big light fell to the floor on stage six. Everybody thought she had a mighty narrow escape. The light crashed through the floor—some weight.

The accounting office has a door for business and a door for employees. Studio folk are requested to use the proper door which is in the hall, and not the one outside.

Sidney Olcott has directed for 14 years, and in that time has made them in as many different countries—one for each year.

Johnnie Jones is learning to ride horseback. What a time in a lad's life. Member when you used to do that? Oh, boy.

NEW DIRT



You ought to see Arthur Folger ride a high wheel bicycle that Paul Scardon is using in "Milestones." Art was very much interested in the wheel of so ancient a vintage, and after dismounting he exclaimed to Mary Alden, "That's why those old fellows always had baggy knees."

Lefty Flynn has learned a new trade, that of waiter. Up at Visalia the Beaumont players were crowding the hotel, so Lefty got up to become a knight of the table cloth, and he did it well, besides adding several new expressions to the waiters' vocabulary.

Ask Will Rogers to tell how he tried to pick up some Jap kids when the family Ford overturned on the highway. He was only trying to help the Orientals and they thought he was trying to kidnap the children.

Jane Novak has a leather finger which was much trouble to her while on location with Harry Beaumont, so she just asked Babille to hold her finger, and not her hand. She cut it with a bread knife.

Clifford Robertson is VERY busy this week casting two pictures, and when a man has that big a load on his chest he has to keep on the job to get it out of the way; but Cliff can do it.

The Edison company is building a huge transformer shed on the far corner of the new lot, to step down the juice for our lights.

Louis Sherwin now has a car, and he can drive it himself. That is, he does—most of the time.

The Studio

Goldwyn Pictures
Corporation
of New York

Skeleton

VOL. II

CULVER CITY, CAL., APRIL 3, 1920

No. 16



Barbara Castleton

Here is "Sunshine" Barbara Castleton, who is playing the principal female role in the Reginald Barker production of "The Branding Iron." She is simply bubbling over with happiness and mirth all the time. Now she has a chance to dress up in the picture, and is even more happy, because she has had to wear old clothes all the time. Barbara Castleton is one of the most beautiful girls on the screen, and a delightful young woman to meet and know. She is a Goldwyn Girl.

The STUDIO SKELETON

Every Saturday

The Studio Skeleton
Of, By and For the Goldwyn Personnel
CLARKE IRVINE Editor
Selisors Welcome Credit Appreciated
Contributions Expected from Everybody

Life's Merry-Go-Round

Men are but boys with years tacked on.

Remember how you used to enthuse over the old merry-go-round that came to town every few months? That old roundy-go-roundy machine with the gaudily painted horses, scenic panels and the ring—and oh, that ruf-fety-puffety old steam engine that whistled every time the big wheel started. How you used to thrill! And you would pull your Daddy's hand to hurry him on so you could mount a wooden horse and have your exciting ride!

Life is a big merry-go-round and we are the boys. But Life does not charge a nickle—it charges more. Life says you must keep that wheel revolving. We have to put our shoulders to the cable and make it go. Before you can ride you must dig in and bend every effort to make it go round so those who are entitled to ride may enjoy it to the fullest.

There is no slacking on Life's Merry-Go-Round. Every person who expects to gain the coveted horse will have to push, and push hard to win a ticket—but once you are entitled to ride, then you can take it easy.

Old Dame Nature will not allow you to start earning your ride, then step on with one foot and ride while your fellows are sweating at the cable. No sir She has an eye on you all, so remember this when you are earning your reward. Besides, you are not fair with your companions, nor to yourself—and a man ought to be fair with himself if with no one else.

The scales are true, and just, in Life. Truth governs them, and it judges well. Remember that these same scales are used every day in your life. Just remember it, and watch carefully what you put on your side of the scales.

From Far Cincy

Will Rogers and his "Illiterate Digest," are hereby notified that they have a rival in Harry V. Martin, Goldwyn's press and service representative at Cincinnati.

Martin's alleged witicisms for the present are confined to celebrities working for Oscar F. Bower, Goldwyn's Cincinnati manager; but Martin is "running amuck" as the cubs say in the newspapers, and threatens to make the whole world the subject of his Woodstock (advertisement) if he is not killed meanwhile. A few of his nut-cracks are as follows:

"I don't need a room," said Harry A. Somerfield, Goldwyn's star salesman, to the hotel clerk. "I can LIE anywhere."

Margaret Sullivan, bill clerk, has decided not to eat any candy during Lent—next Lent.

"When I wrote that restful 'Spring Song,' I was NOT on a Westwood car—but Gawd knows I'm not responsible for that Prohibition ditty—what a pity—DOUBLE-CROSSING THE BAR!"—Felix Mendelssohn, Home Office Representative.

If a cop sees the egg who penned the above bit of "Free" verse (Mendelssohn's not guilty) he won't be a "Free" poet no more.

"I'm not so much in a parlor," simpered Matt Thornton, the almost 300 pound booker—but in a taxicab—"

(There aint room for anybody else but Matt!)

"Just a moment, kids: If Mister Mendelssohn will whistle the "Wedding March," Miss Ruth M. King, our plump steno, will do her celebrated "Nature-Fake Dance."

Speaking of "terping"—"Say-ay! You dance just like Voinon Castle," observed the pretty gum-punisher, looking right at Harry Martin.

N. B.—Vernon Castle is dead!

(Oh, Studio Skeleton: Any room for Martin on the Culver City scenario staff?)

Where We All Are

Week of April 4

JACK PICKFORD, Little Shepherd of Kingdom Come, American, 5, 7; Photoplay, 6; Windsor, 8-9; Apollo, 10.

By BASIL KING, Street Called Straight, New Palace, 6.

By RUPERT HUGHES, Cup of Fury, La Tosca, 6, 7.

FARRAR, Woman and the Puppet, California, 4-8 incl. Flame of the Desert, Alhambra, 6, 7; Crescent, 10; La Salle, 10.

FREDERICK, Paliser Case, American, 4, 6. Bonds of Love, Optic, 4-6. Loves of Letty, Sunbeam No. 1, 10.

ROGERS, Jubilo, Rose, 8; Owl, 9.

MOORE, Duds, Millers, 4-10. Lord and Lady Aly, Victoria, 4, 5.

"Shadowland," one of the film world's finest fan publications is showing photographic art reproductions by Mishkin, Abbe, and the best in the country. Among them is a beautiful study by Clarence Bull, which has no retouching on the engraved plate, and is not embellished by colors—just the plain wonderful photography. This is some of the work being produced in the studio shop.

Lionel Belmore has been on the stage since fourteen, and has played with Henry Irving, William Faversham, and many other notable real actors.

Thompson Buchanan and his "wrecking crew" are busy. Arthur Statter and Elmer Rice are his right hand aces.



Naomi Childers is a wonderful cook. She told about a dinner she made the other night, and after hearing it we had to go over and order a lot of food because the old appetite overwhelmed us. She said rack of lamb all brown and steaming—then mentioned bay leaves and plenty of gravy and Lea and Perrins and—oh, shucks, she cooks SOME victuals.

Paul Scardon left his cameras nailed to the floor so he could do some lap dissolves. When he got back from location his equipment was snowed under from Barker's storm on the other side of the stage. They had to literally dig the cameras out, and Otto is still cussing the "snow."

Director Litson had rather a hard time getting Johnnie Jones to break up the cake in the new "Edgar" story because the kids knew that after the delicious prop had been used they were to eat it, so when Edgar had to smash the cake he did it very gently.

Victor Schertzinger, Wyatt Bruster and Joe Delfino, accompanied by their wives, spent a week's vacation in the mountains, and then went up to play in the snow of Mt. Lowe over Sunday. Joe had the most fun.

Kenneth Harkness, son of our worthy telegrapher, did himself proud when he scooted up to turn in the alarm when the school building was on fire. Daddy Harkness ran breathlessly over to Irvine's house to phone, but his son beat him to it.

Willard Louis has joined the Flintridge Golf Club which was started by former Senator Flint of Los Angeles. The location is just out of Pasadena in the hills. If Willard can shoot golfs like he plays billiards, there will be no trouble for him.

Peek at the gate remarked to Ed Cushing of the plaster shop that "You and Will Rogers may have different acts, but you comb your hair alike." Which goes to prove that there is humor everywhere."

Billy Reiter says next time he takes a big company to another city he is going to have an accountant along to keep track of the bills.

Laura Hoffman is back on the lot working in "Madame X." Otto Hoffman, head of the household, is working in Beaumont's picture.

Corrine Kirkham is playing a part in "Madame X," which Frank Lloyd is directing with Pauline Frederick starring.

The Barker company returned with many rosy cheeks, and white noses.

The STUDIO SKELETON

Bingham In Hospital

Thursday E. A. Bingham, one of our authors and scenario writers, was operated upon for an internal trouble which has been bothering him for several years. Just a year ago this week he was operated upon and came through successfully, and he went to the hospital Wednesday with the same assurance, and with the well wishes of all his friends on the lot.

He is at the California hospital, and of course you know how a man feels who is convalescing. The Skeleton will keep in touch with him, but if you have any good cheer, leave it with us to take down.

Late word from the institution says that Mr. Bingham is coming along nicely.

Cedric Gibbons is shy one buck. He bet Milt Gardner that a door or something was not incorporated in a certain plan and Milt had the goods. That's all, Milt won one.

L. H. Buell has all the fish dope for the coming season. He was out Sunday looking over the hills and streams, and has even counted out his allotment for the year. Some sportsman this.

At last. Barbara Castleton is to dress all up fancy, as her rough scenes in "The Branding Iron" are completed. She will not "step out" in the film.

Mason Litson says it is like a big holiday to see the kiddies of his "Edgar" story playing baseball, eating cocoanut cakes, and having tea parties—all for the film.

Nelson McDowell and Cordelia Calahan are to play with Will Rogers in his new picture "Alec Lloyd, Cowpuncher," which Clarence Badger is starting this week.

Wallace Worsley and assistant, Jimmie Dugan, broke all records last week when they filmed 23 25 and 17 scenes in "The Penalty" on three succeeding days.

Buddy Messenger is doing a lot of training for weed pulling because he has to do it in the new "Edgar" story. His mother likes the idea.

Jack Sayre planned to go up the Sespe but had to work Sunday morn until noon, then went hiking into the Siwtelle mountains.

Edward McKiernan of the Hunter company is entertaining his sister and a party of friends from Chicago.

Gertrude Robinson, Boyd Irwin and May Foster have been added to the "Milestones" cast.

Did you have poison oak on your honeymoon? Ask Reggie Barker.

Our Birthday Party

April eighth, Victor Schertzinger.

Chicago Theatre Men Visit

"Jones, Linick and Schaefer" when seen above a theater in Chicago means a lot. This firm owns more theaters in the Windy City than any other interest. They show Goldwyn Pictures, and successfully, too.

This week Adolph Linick, Peter and Fred Schaefer of this firm, were studio visitors, guests of Mr. Lehr. After seeing the various stages and outside sets, and looking into the wonderful busy buildings, they expressed themselves in many ways regarding the finest studio in the country.

Their visit was a happy occasion for A. Fuller, who was with them for ten years as manager of one of their houses, and in other capacities. He was forced to come west for his health, and has since been with the studios.

Leave it to Mabel Normand and Jack Pickford to supply the fun. Here they are riding tandem on Claude



Normand's trick motorcycle. If there is any funny stuff going around the lot you may expect to find this happy pair at the bottom of it.

Here is a funny one that came in Gouverneur Morris' mail. Some young lady must have mixed her envelopes—perhaps this was intended for Mabel Normand:

Porthmouth, Ohio.

My Dear Miss:

I have seen you many times on the screen and I certainly do enjoy your screen work. Please send me a couple of your photos for my sis and I. with many thanks we are your sincere

ADMIRERS, etc.

Harry Weil is really wild because he has had no sleep for sixteen hours one day this week. Ask him about it.

Sidney Olcott is taking it a bit easy after finishing the back scratching picture.

Have You Registered?

By Billie Helle

Cliff Robertson surely asks a lot of questions. What will he ask next? Suppose it will be something like this:

"Height if under six feet?"

"Weight, or can you reduce?"

"First part you ever took, and term served—; where—?"

"Last important picture you were in and reward offered?"

"Do you ever read in bed, and when?"

Jack Pickford and company played in hard luck last week. They went down to San Diego to make the final scenes in "The Double Dyed Deceiver" and it rained steadily for two days. On the third day "Wait till the sun shine Nellie" was the favorite song of the assembled company. The cameras were all set and Billy Reiter was lookout. He wore dark specs and kept one eye on the sky every minute. Whenever the sun coyly appeared for a moment he waved his arms wildly to Director Al Green. San Diego folks say that whenever a motion picture company comes down there it brings on the rain.

Gilbert White did himself proud in designing the music room of "Blitzkurd" the strange genius of San Francisco, which Lon Chaney is playing in Gouverneur Morris' picture "The Penalty." His ideas in many instances were gleaned while living in Paris. He speaks the grammar like a regular birthrighter.

Mr. Lehr created two new offices this week. One is the "administrative assistant," filled by H. E. Edington, and the other is the "productoin assistant," with M. D. Gardner in the harness. These two gentlemen, very capable executives, have direct cognizance of the whole studio organization.

For the first time we saw Pauline Frederick with gray hair. She is that way in the story and she makes quite an attractive appearance with the silver tones. "Madame X" is progressing nicely, with Frank Lloyd directing.

Jack Pickford is happy. Reason for the big smile is that Friend Wife, Olive Thomas, is coming west to work at the Brunton plant.

Pauline Frederick was one of the most interested onlookers at the big Stampede Sunday afternoon. She entertained a large party and had the time of her life watching the wild western stunts.

Lon Chaney is doing the work of his life in "The Penalty." Seeing him play in this picture is worth something—you pay several dollars to see the same thing in a theater.

A new alibi.—The most original director, Wallace Worsley, says he won't be able to finish his picture by Friday as he is held up by the cutter.

The STUDIO SKELETON

THE TRAIL OF THE GOLDWYN CAMERAS

:1

| No. | BEGAN | DIRECTOR | STORY | STAR | ASSISTANT | CAMERA | CUTTER | AUTHOR | SCENARIO |
|-----|----------|--------------|----------------------|-----------|-----------|-----------|---------|-------------------|----------------|
| 90 | Cutting | Hunter | Earth Bound | All-Star | Camp | Barlatier | Miranda | King | Bingham |
| 93 | Finished | Schertzinger | Slim Princess | Normand | Bruster | Webber | Dennis | Ade | Clauson-Duffy |
| 96 | Finished | Badger | Seven Oaks | Rogers | Flood | LePicard | Dennis | Holland | Lowe |
| 97 | Feb. 7 | Beaumont | The Great Accident | Moore | Babille | Brodin | Bishop | Williams | Bingham |
| 98 | Feb. 7 | Worsley | The Penalty | All-Star | Dugan | Short | Hull | Morris | Kenyon |
| 99 | Feb. 10 | Green | Double-Dyed Deceiver | Pickford | Reiter | Cook | Hull | O. Henry | Lowe |
| 100 | Feb. 6 | Barker | Branding Iron | | Stallings | Hilburn | Kern | Burt | Hawks-Schayer |
| | | | | | | | | | 1 |
| 106 | Mar. 9 | Scardon | Milestones | All Star | Wright | Brautigam | Bishop | Bennett Knoblauch | Cawson-Sherwin |
| 107 | Mar. 11 | Lloyd | Madam X | Frederick | Weil | Jennings | Kern | Bisson | Nash |
| 108 | Mar. 15 | Litson | Edgar No. 4 | All Star | Ibbotson | Hollister | | | Kent |
| 109 | Starting | Hopper | Empire Bui'de | All-Star | Wellman | Mescall | Futter | Rinehart | Lowe |
| 112 | Mar. 22 | Windom | The Truth | Kennedy | | | | Clyde Fitch | Nash-Statler |

CLOSE UPS



It is predicted that Tenny Wright, who played Harrigan in "Partners of the Night," will one of these days have a script himself, because of his ability to handle people. He nearly became a knight of the megaphone before he left the east, but preferred to come out with Paul Scardon, who is now making "Milestones."

To supply details and atmospheric touches to the huge cathedral scene for "Earthbound," Edgar A. Sherrod, formerly a clergyman of Canyon City, Colorado and Atlanta, Georgia, has been engaged to look after this work. It is no easy task for the layman to say just what shall go inside an Episcopal church, hence the acquisition of Mr. Sherrod.

On the Worsley set Monday morning they had quite an orchestra, one of those real jazzy ones, composed of R. E. Becker at the organ, George Cox with his cello, and none other than Jimmy Mason with the fiddle and between times he would play his banjo. Jimmy is a regular card when it comes to dance music.

When Mabel Normand goes on a quiet vacation she does it right. She left no address, and nobody could hotter her. She even forgot how to write postal cards or anything else. But she had a fine time.

You'll make more money by sticking to Truth than you will by indulging in the other, even if it is more entertaining.

Listen to a clock tick off one minute, then stop and think of the minutes you have wasted some time or the other.

Just Once Over

W. Worsley: "Good morning, Buster, what kind of lotion did you put on after shaving this morning?"

B. Trow: "Good morning, why, that's—that's—th—" and he put up his hands in horror. He had used the lotion but forgot the razor.

Word from New York says that Director Windom has started work on Madge Kennedy's second eastern production. It is "The Truth," by Clyde Fitch, the scenario having been



prepared by Arthur F. Statter of the western studios.

"THE BLOOMING ANGEL" was a remarkably fine production. It has received fine notices all over the country. Victor Schertzinger made it and George Webber photographed it.

Are you studying your business? Do you know the new ideas and latest wrinkles in your profession? You better keep up on it.

NEW DIRT



For "The Penalty," which Wallace Worsley is directing, the studio becomes a regular hat factory, for 500 special straws have to be used in the factory episode. The whole equipment necessary to the making of such hats was secured from a Los Angeles plant, and installed on one of the stages. As a result of the output, the wardrobe is now fully supplied.

Gouverneur Morris, the well known author, has bought a roadster and is preparing for a mighty busy and enjoyable summer in the west. He plays tennis all the time, and will swim and do some boating when the weather gets a bit warmer. He is busy on some film stories at present.

M. D. Gardner won three \$5 bills from Will Rogers who bet that "No body would come to see Seven Oaks" in first run. Three big men were there besides a full house of studio folks. They were Maeterlinck, Morris and King, the famous authors. "Seven Oaks" is a great picture. We knew it would be with Clarence Badger at the helm.

Rose Meyer and a merry bunch of studio folks went horseback riding Sunday, and Ebene, he of accounting office fame, had to rescue his girl when she fell off her horse.

Joe Cohn's knee is out of the plaster cast where it had been after he broke some ligaments while playing a hard game of tennis.

Business is booming near the studio. Two new residences were started this week in the block adjoining the plant. Many Goldwynites own lots hereabouts.





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